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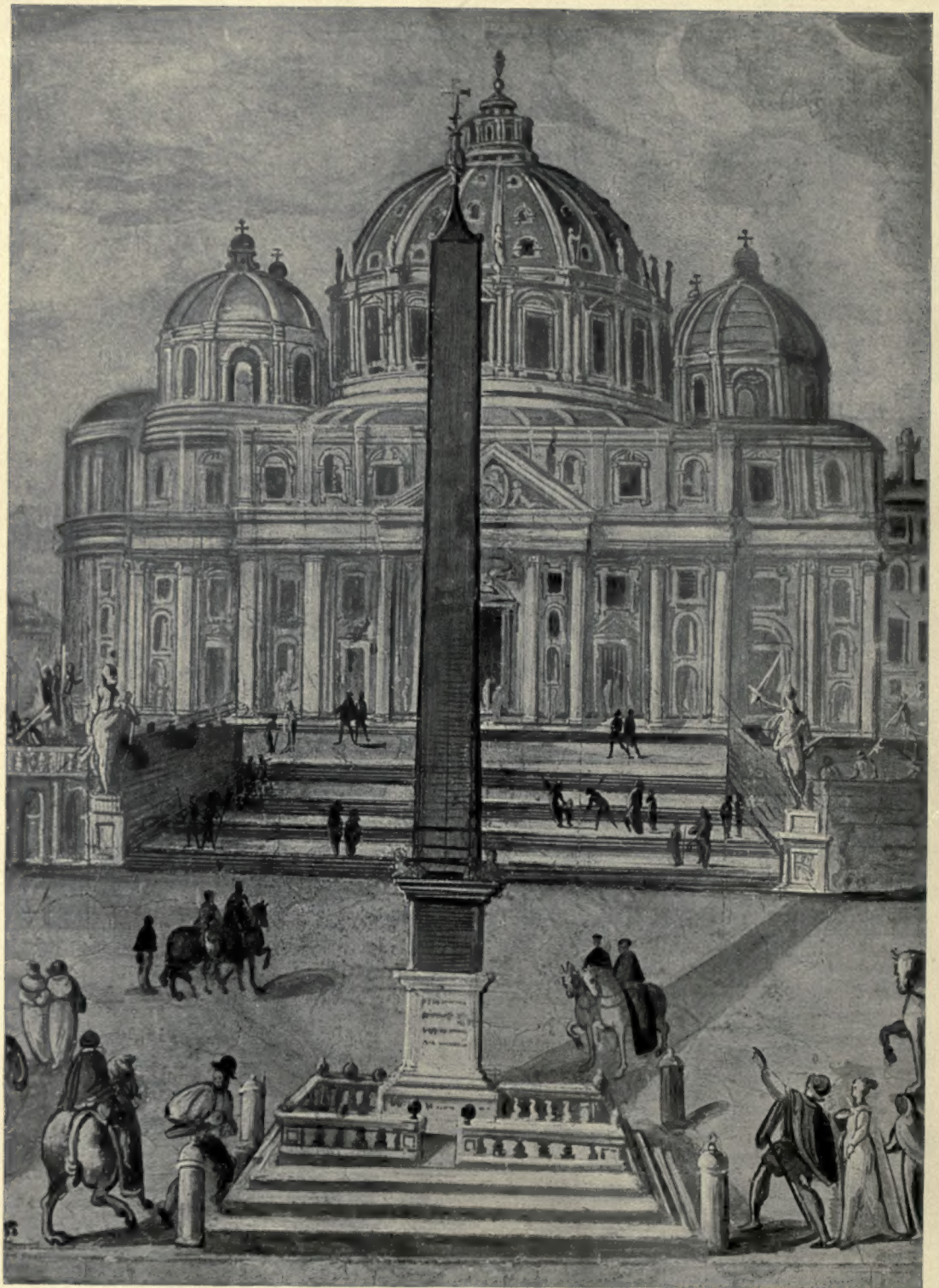
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HIGH AND LATE RENAISSANCE
ARCHITECTURE IN ITALY



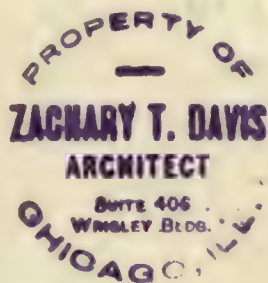


VIEW OF ST. PETER'S, ROM. — MICHELANGELO'S FAÇADE

ARCHITECTURE AND
DECORATIVE SCULPTURE OF THE
HIGH AND LATE
RENAISSANCE
IN ITALY

BY
CORRADO RICCI

WITH 340 ILLUSTRATIONS



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HIGH AND LATE RENAISSANCE ARCHITECTURE IN ITALY

Among all the difficult tasks of historiography that of the history of architecture is the most difficult; and among all the different kinds of carping criticism the narrowest is that which labours searchingly for shortcomings, thereby losing sight of the great whole, just as a hen in the poultry yard, which picks up the seed grains, is utterly careless of mountain and valley beyond the yard or even of the tree over-shadowing it.

Two circumstances render the history of painting and sculpture more easy, and its results more sure than any other art history, namely, the fact that a work has almost invariably been accomplished by the same artist who conceived it and that it was begun and finished within a short space of time, so that a change of intention or the intervention of a foreign idea was excluded.

In architecture things proceed otherwise; one man designs, another carries out the design; the latter does not always fully respect the ideas of the former; decades and even centuries do their part towards changing and modifying or even entirely effacing the original conception of an edifice.

Nine tenths of all the great monuments of architecture furnish examples for this assertion.

For nearly ten years I have watched from the windows of my apartment in Rome the growth of a great pile, the monument to Victor Emanuel II; the changes which the artistic successors of Giuseppe Sacconi are introducing into it, are infinite and endless; it is but just to recognize that some of them are necessary, the more so as Sacconi himself had already begun to modify his first project. Yet I wonder whether it will be possible in later ages to ascertain to what extent the work was done by the master himself and where exactly new ideas of his own and those of others intervened, when even the architects of our own days are unsure about this. This, however, will not prevent future carpers in criticism from picking and grubbing in this vast field.

The present volume begins with a reproduction of the cloisters of S. Maria della Pace at Rome. This was formerly believed to be a work of Bramante's (1444—1514); then it was pointed out that its stone-masonry was of too mediocre a workmanship to have been tolerated by this master; ergo, the cloisters could not be his work! Other critics added other arguments to the end that the edifice was pitilessly effaced from the list of Bramante's works. But that here once more tradition was again right and criticism wrong, has been proved by the recent

discovery of a contract dated August 17th, 1500, according to which the stonemason Bartolomeo di Francesco d'Antonio of Fiesole engaged himself to construct part of these very cloisters after plans designed by Bramante.

This document moreover gives evidence that the small temple of San Pietro in Montorio, erected in 1502, was not, as some critics have maintained, Bramante's first achievement in Rome; this is a noteworthy fact because it shows that the work with which he was said to have "marked a new era in architecture" was done only after he had gone through a period of study of the Roman monuments, and after he had made other attempts. Nevertheless I have begun this book with an illustration of a building dating from the year 1500, and with the Roman work of Bramante, omitting his earlier efforts in Lombardy because there he had not yet established those "classic" characters which led to his being proclaimed and celebrated — not without some exaggeration — as a pioneer in architecture.

To Lombardy he had brought the principles of Brunelleschi, Leon Battista Alberti and Laurana, naturally amplifying and harmonizing them by dint of his own genius and his own grace. At Rome his studies of the antique — not of details so favoured by and peculiar to the early Renaissance, but of organic wholes, showed him the way to those ample and definite forms which were to gain for him the fame and glory of being the first of "modern" architects, and one of the greatest of all times and all countries.

For the greatest difference between the classicism of the quattrocento and that of the cinquecento lies in the former's predilection for ornamentation and decoration while the latter seeks the monumental. This, however, must be said with all due restriction, for it cannot be denied that some of the great quattrocento architects retained influences of the monumental creations of the classic Roman art when constructing of their own works.

As always, the transition from one style to the other proceeded step by step and not by leaps and bounds. The artists realized, and especially was Bramante sensible to this fact, that the passion for ornamental richness, that is to say for the outer garment, had been carried to excess; therefore he sought to expose the material itself simple and free, with all its solid muscles to the light of the sun. It must however be conceded that some Tuscan architects of the XVth century had already recognized the value of these solid muscles.

The temple of S. Pietro in Montorio is the first instance of an edifice with a circular ground plan and of complete Roman character, being carried out in a chosen architectonic order and carefully studied in the distribution of its parts. But the liking for domed and circular buildings had already shown itself earlier, this we learn from some of the XVth century paintings in which such buildings dominate the background.

At any rate the fact remains that in the architecture of the cinquecento careful thought was given to gain strong mass effects (to obtain which the artists more and more gave up the use of sculptural and pictorial ornaments), by greater simplicity and solidity and with a more assured harmony and serenity. It was no longer the details but the whole which engrossed the interest of the beholder. The parts of the edifices became fewer in number but they increased in strength while the surfaces in their placid vastness contributed to the grandeur of the effect.

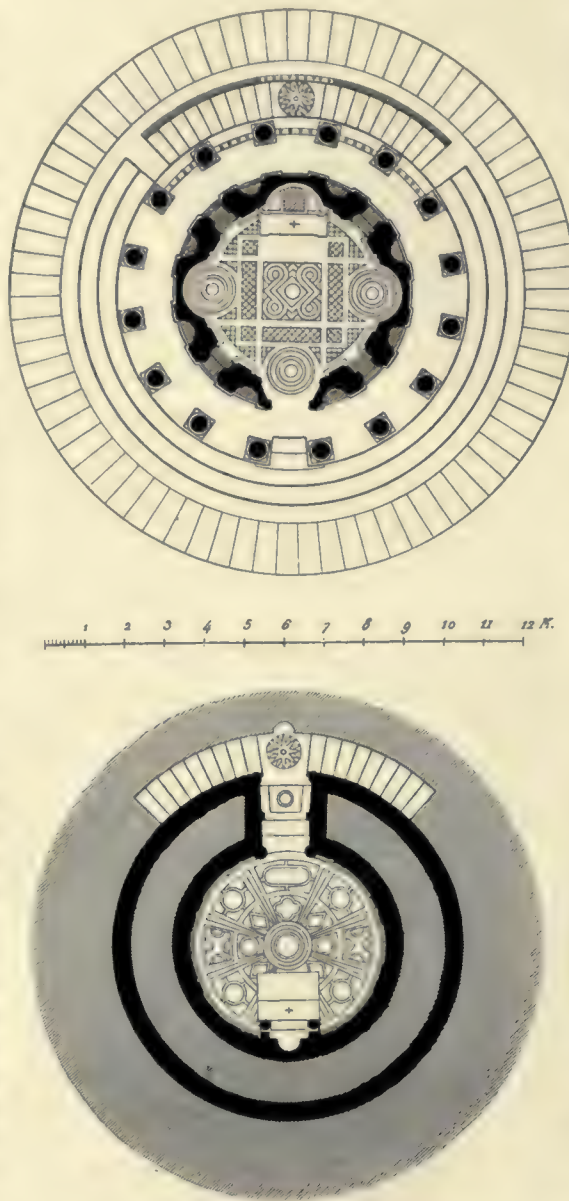
The chief propagator of these principles was Bramante; his temple, as it were, marked the closing point of his studies and at the same time the starting point for new ideals. Here one might call to mind: "*parva saepe scintilla magnum excitat incendium*," had not the same happened eighty years before when a few square yards of Masaccio's frescoes had "lent a new aspect to the art of painting!" It is not easy to describe the fame which this small building obtained; not only did the architects look on it with glad surprise, but countless painters reproduced it in the backgrounds of their paintings. And Bramante's fame which had been great even before he had constructed the cloisters of S. Maria della Pace, was now firmly established, so was his material position and his influence on the great Pope Julius II. "Bramante", says his friend G. B. Caporali "was not a man to covet riches and what he earned he gave away with considerable

liberality. But Julius, the Supreme Pontiff, by virtue of the friendship he professed for him, made him rich, almost against his will and under pressure of church obedience, presenting him and his servants with endowments and offices the revenues of which exceeded by

far the requirements of his simple life." With the Pontificate of Julius II began Bramante's work in the Vatican, his first task being the systematic construction of the Belvedere. But the vastness of this enterprise was the cause of the work dragging on during the life of the architect and for many decades after his death. As a consequence in the end it deviated in many points from the original conception. This imposing court, as is known, consisted of three terraces of ascending heights, connected with each other by wide ramps. But in 1588 Domenico Fontana threw the hall of the Library across the court, thus dividing it in to two parts; afterwards, in 1821, a new wing of this building, the Braccio Nuovo, was erected on the ramps. The lower part is still called the "Cortile di Belvedere", the higher part being known as the "Giardino della Pigna," after the big stone pine-cone placed in it.

What in reality was carried out under the eye of Bramante was not much: at any rate, however, his plans were followed to a great extent in the three-storied edifice of the Cortile di Belvedere and in the ground floor of the Giardino della Pigna, including the lower story of the Nicchia. Recent research has shown that Girolamo da Carpi and Pirro Ligorio worked at this

latter. In my opinion the semicircular loggetta crowning the Nicchia is a work of Pirro Ligorio; and the heraldic figures on it, the armorial bearings of Pius IV, show it to have been executed between the years 1555 and 1559. The loggetta certainly bears no relationship to Bramante's design which was to terminate it with a gable. A certain and an admirable work of the master, beyond all question,



Rome. — Tempietto di S. Pietro in Montorio.
By Bramante (see p. 2—4)

is the well-staircase which was afterwards imitated by many architects and became frequent in the Roman palazzi (Borghese, Barberini, Pamphili, Altieri, Quirinale, Monache del Cenacolo near the Fontana di Trevi, the Casino di Pio IV, etc.); Vignola amplified it in the gigantic palazzo Farnesiano at Caprarola. The architects of imperial Rome too and those of the medieval period, had built well-staircases as had also some architects of the early Renaissance (there is one in the castle of the Malatesta at Rimini which in its true Roman severity reminds us of Leon Battista Alberti), but no one had built them with central columns, that is to say, in the inner ring, and no one afterwards constructed them with such ingenious superposing of the doric, ionic, corinthian and composite order of columns as Bramante had done.

It is impossible, and would be to no purpose, to repeat here what is printed at the foot of the several illustrations, but the student's attention should be drawn to the vigorous classical style which Bramante also displayed in the ramp of the Palazzo Pubblico at Bologna, in the apse of St. Maria del Popolo and in the architectural parts of the vestments of the Santa Casa di Loreto, spoilt unfortunately by subsequently added redundant bas-reliefs, in order to show how well founded doubts are (quite apart from chronological reasons) concerning the share Bramante had in the Palazzo della Cancellaria and on buildings of a refined and graceful Tuscan sentiment.

When Bramante died in 1514, the west front of the courtyard of St. Damaso was more advanced towards completion than was the Cortile del Belvedere. His successor in this work, however, was his admirable young friend and fellow-countryman, Raphael (1483—1520) whom he himself had recommended as his successor in the building of St. Peter's.

Much diversity of opinion has been expressed concerning Raphael as an architect; this has always been the subject of great controversy. Many critics having discovered some of the drawings of the details of an edifice attributed to this master not to be of his making, have thought this a sufficient reason for striking the whole building off the list of his works. I, for my part, do not feel inclined to deny credence off hand to the testimony of accredited contemporary or nearly contemporary writers. I only wish to say that for me the problem lies in the acceptance given to the term "architect". If by this term we understand the conceiver and the designer of a building, and at the same time the man who draws up the estimates, who knows all about the materials, their power of resistance and the best means of employing them, and who himself watches the course of construction; in short, if we take the word "architect" to be synonymous to builder, such as was for instance Sangallo, and Sansovino, then Raphael was not an architect, neither was Leon Battista Alberti. If, however, as I firmly believe, he too is an architect who conceives and designs or even with genial rapidity sketches the outlines of a building,

leaving to others the task of construction, then Raphael was indeed an architect. In this sense the palazzo Branconio dell' Aquila was his work. It was decorated by Giovanni da Udine with stucco ornaments and unfortunately demolished in the days of Pope Alexander VII, after having served as a model to Girolamo da Carpi for the building now known as Palazzo Spada; in this sense the now altered Palazzo Caffarelli in the Via del Sudario is his work (although as may be gathered from certain engravings, he borrowed the idea for it from his own house in the Piazza Scossacavalli, which had been built by Bramante for the family Caprini), and his work also is that wonderful flower of elegance, the loggia of the Villa Madama on the wooded slopes of Monte Mario; his is the Capella Chigi in St. Maria del Popolo and the church of St. Eligio degli Orefici, both of which he ornamented with simple, perfect round cupolas in Bramantean style with slightly sloping roofs, these bearing proof of how deep an impression the cupola of St. Bernardino on the hill opposite his native town must have made on him from the earliest days of his childhood; and finally, in all probability, the houses of Jacopo Bresciano, surgeon to Leo X at Rome, and of the Bishop of Troja at Florence, to-day the Palazzo Pandolfini, may be set down to Raphael. His original ideas, however, in the course of time underwent some changes. It may even be that they were sometimes modified immediately, as for instance in the construction of the Villa Madama, when Antonio da Sangallo the younger and Giulio Romano undertook its supervision; in that of the palazzo Caffarelli whose building Lorenzetto directed and of the Capella Chigi which also was carried out by Antonio da Sangallo and, leaving out other architectural works, the palazzo Pandolfini which Francesco di Giuliano da Sangallo erected. Nevertheless it was Raphael who was the "original begetter" of the outer aspect of these edifices. Unquestionably he was influenced by Bramante, but who would venture to say that he did not add something of his own; the decorative richness of the palazzo Branconio, and the two similar stories of the palazzo Pandolfini cannot be called strictly Bramantean.

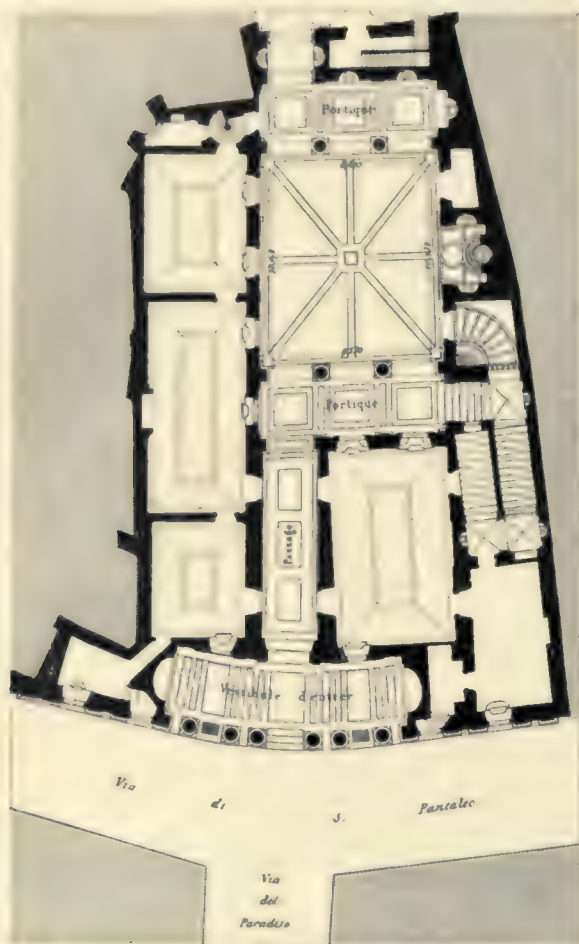
On the other hand, the architects native of the Marches (Girolamo Genga, 1476—1551, in the so-called imperial Villa near Pesaro, and Baldassarre Lanci, 1510—1571, in the Chiesa della Rosa at Chianciano etc.) all held faith with their great master Bramante, as did the Roman architects and in part also the Tuscan ones, though the marked antipathy between Bramante and Michelangelo could not fail to make itself felt even among the architects of Rome and Tuscany. Nevertheless the Roman architects always showed a preference for Bramante.

Cola di Matteuccio da Caprarola (active between 1494 and 1518) in his superb S. Maria della Consolazione at Todi intended to immortalise the vision of what St. Peter's at Rome would have been if it had been granted to Bramante to complete it. Guidetto Guidetti (active

about 1560) likewise strictly followed Bramante in the construction of the palazzo Cesi at Acquasparta, just as Giulio Romano had held earlier to Raphael.

* * *

The circumstance that art history predominantly deals with painting and sculpture, to the detriment of architecture, was, and perhaps still is, the cause of unjust



Rome. — Palazzo Massimo delle Colonne.
By Baldassarre Peruzzi (see p. 53 to 55)

criticism as to the place of some artists. Critics, in fact, have more often spent their time in blaming Vasari as a painter and Ammannati as a sculptor than in giving any thought to the good qualities of these two artists as architects. The same has happened with regard to Giulio Pippi, called Giulio Romano (1492—1546) who to my mind is a very great architect and to a certain extent even a pioneer, that is to say, in respect of certain single compact and solid forms of deep expression, which later attracted even Michelangelo and Vignola, and in respect of certain effects obtained in rustica treatment.

Bearing this in mind, it must be considered that it was he who constructed S. Maria dell' Orto in 1512, the palazzo Cicciaporci-Segni in 1512, the palazzo Maccarani about 1525, and that in the same year he began the construction of the great and characteristic palazzo del Te at Mantua.

On the other hand, though the Tuscans could not remain untouched by the triumph of the ideas and principles of Bramante yet thanks to their traditions and their faultless taste, they developed and maintained a special character of their own. Baldassarre Peruzzi (1481—1536) who in the delightful simple Farnesina (1509) is so filled with the spirit of Bramante as to be confused with Raphael, and who is still Bramantesque in the cathedral and in San Nicolo at Carpi (1514—1515), later showed initiative power and even independence of thought in the palazzo Massimo, erected in 1535, in which with admirable ability he managed to make the most of an irregular infelicitous building site for obtaining bewitching effects.

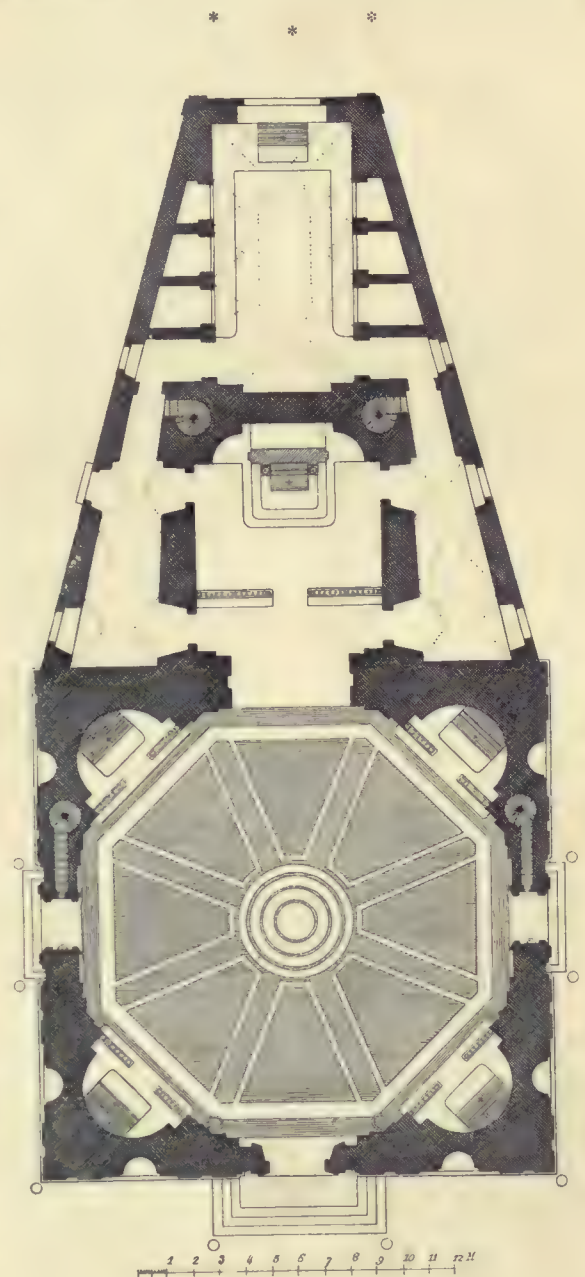
Bramante, too, like Raphael, Giulio Romano and Baldassarre da Siena, was, or originally had been, a painter, but not a painter of small pictures and grotesques. His paintings, both those which have been handed down to us and those which we know only from descriptions, all served some architectural purpose; that is to say, preferably they were decorations for vast palatial façades, and even when employed for the embellishment of interiors, as in the palazzo Panigarola, some architectural scheme was present in them. Therefore, having revealed the architect even in his paintings, Bramante, when he finally and definitely turned towards architecture, desired this art to be purely architectural and banished from it all pictorial elements. Hence the pure majestic, grave lines in the cloisters of S. Maria della Pace, in the apse of S. Maria del Popolo, in the Cortile di Belvedere, the Cortile di S. Damaso and in the ramp of Bologna. In the temple of St. Pietro in Montorio he barely allowed a tranquil ornament in the classic metopes. Raphael, Giulio Romano and Baldassarre, on the contrary, remained painters even in their architectural works, that is to say, they could not forego the charms of decorations suggested by the picturesque, which in some way implies a desire for more increased effects than those offered by mere architectural lines. Bramante would not have charged the façade of a palace with stucco ornaments as Raphael did in the palazzo Branconio and with increased lavishness, in the palazzo Spada, and still more so (even to excess) in the Casino Vaticano of Pius IV; he would on no account have given to one of his edifices such a cornice as Peruzzi gave to the Farnesina, nor would he have tortured with ornaments his friezes and capitals as Giulio Romano did in the palazzo del Te. Could one compare an artistic phenomenon with a moral one, one might conclude that the attitude of the disciples or followers of Bramante was the same as that which

the followers of St. Francis preserved towards their master. The rule was the same but purity and simplicity had died with him. The one of his disciples who from the beginning was nearest to him (as Bernard had been nearest to St. Francis) was Antonio di Bartolomeo da Sangallo, the younger (1485—1546) and this perhaps came from the fact that he was not a painter. The church of the Madonna di Loreto at Rome (unfortunately alterations have been made to the doors, windows, tambours, the cupola and the lantern, the work of Giacomo del Duca, and to many of the interior decorations), is, in those parts done by the master's own hand, a work of great beauty and importance. He began its construction in the year 1507, that is to say, when Bramante at Rome was at the zenith of his glory. As a ground plan he adopted the form of the simple *thermae* which in former days had already suggested the form for the Christian baptisteries. The importance which Bramante together with Antonio di Francesco da Sangallo the elder, (1455—1534) the architect of the powerful San Biagio at Montepulciano, had for the early work of Antonio the younger, was fully recognized by Vasari. On the other hand the imposing work of this great master who constructed houses, palaces, churches, fortresses, some of which I am happy to be able to reproduce among our illustrations, must be considered as a connecting link between Bramante and Michelangelo (1475—1564), the latter had appeared at Florence as an architect only after the death of Bramante and at Rome at a still later date.

Indeed, it may be said that in many respects Michelangelo was the heir to Sangallo: in 1546, at the age of seventy years, he became his successor in the continuation of the palazzo Farnese and the Cathedral of St. Peter, that is to say, the mightiest palace and the mightiest church at that time in the metropolis of the Catholic world.

Michelangelo notwithstanding carried also in architecture that independent and lion-like mettle which revealed itself in the originality of his inventions and proportions, in the strength of his lines and the vastness of his dimensions. And everywhere he evinced a surprising intuition for the requirements of the surroundings. When called upon to build within the *thermae* of Diocletian the church S. Maria degli Angeli, he conceived the idea of reproducing the great hall of the *Tepidarium*. He respected the Roman plan which was afterwards to fall a sacrifice to Vanvitelli who gave to this church quite a different aspect, destroying thereby the so-called "upper cornice" (*avanzi superiori*). In the piazza del Campidoglio he had the idea of separating the lateral edifices from the central one by leaving a free space between each of them so as to afford a vista towards the Palatino to the right and the Forum and the Albanian hills to the left, by this lending to this small square a sense of spaciousness. The full grandeur of this conception of Michelangelo became admirably visible on the occasion of the

unfortunate attempt made in 1911 to link together the three palazzi of the Capitol by closing up the free spaces between them.



Rome. — Madonna di Loreto.

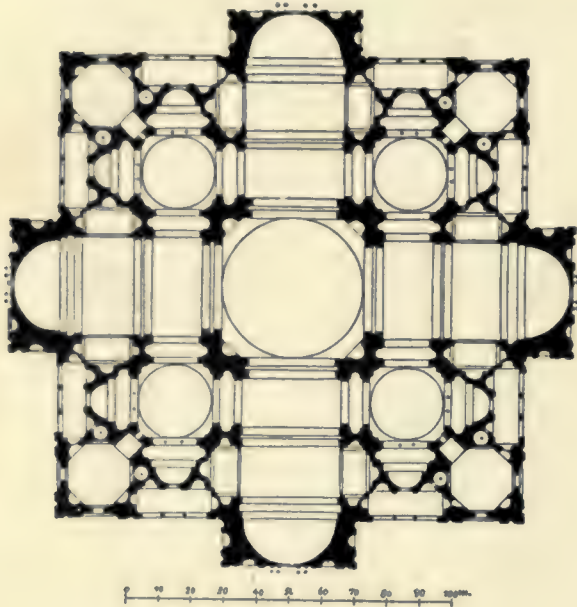
By Antonio da Sangallo the Younger (see p. 60, 61)

But, as everybody knows, the architectural masterpiece of Michelangelo was and is St. Peter's at Rome, despite the harm Carlo Maderno wrought it by lengthening the front and giving the central building a cruciform shape. I will not repeat the usual complaints on the destruction of the ancient basilica of St. Peter's; the old church no longer stood firm and many of its parts had

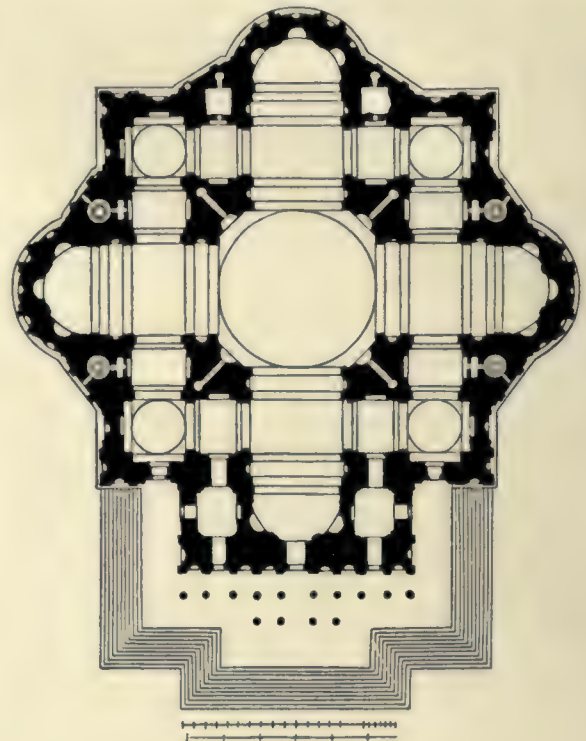
already been altered and changed when the Renaissance claimed scope and room for the effectuation of its ideals. Our age would urge every human effort to save the venerable basilica, but it is not just to blame the XVth and XVIth centuries for the lack of a sentiment born at a later period only, namely, at a time when creative power had ceased to be, its inexistence leading to a tendency towards conservation of the extant, the only thing the age could achieve.

The first who conceived the idea of a renovation of the old basilica was Pope Nicholas V (1447—1455); Bernardo Rossellino started rebuilding the chancel. The work was continued with much slowness by Giuliano da Sangallo under Pope Paul II (1464—1471), but came to

a form we know from an extant plan, but it is lacking in warmth and virile strength. However, after the deaths of Fra Giacondo, Giuliano and Raphael, heavy tribulations and serious events followed under Popes Leo X, Hadrian VI and Clement VII and the work of building St. Peter's came to a standstill; the project of Baldassarre Peruzzi who had reverted to the idea of Bramante, was not even taken into consideration. Only in 1536, thanks to Paul III, was the gigantic enterprise resumed, first by Antonio da Sangallo the younger and after his death by Michelangelo, who again followed in the footsteps of Bramante. He gave



Rome. — St. Peter
By Bramante (see p. 75—80)



Rome. — St. Peter
By Michelangelo (see p. 75—80 and frontispiece)

an utter standstill for a period of thirty years until the spent flame was rekindled by the iron energy of Julius II conjointly with the conceptive nobility of Bramante. The great architect made at that time several designs for St. Peter's, one of a beauty admirable above all others; a square ground plan comprising four naves of a like size rounded off at the end, and forming a Greek cross with a large cupola in the centre. When Julius II and Bramante died (the one in 1513, the other a year later) two fires which would have brooked no resistance were extinguished; the old idea of a basilica ground plan revived and grew so strong as to tempt even Raphael into a breach of faith towards his friend and countryman whose successor he had become in the construction of St. Peter's, with Giuliano da Sangallo and Fra Giacondo as his helpers. That he contemplated such

increased vigour to the limbs of the colossus, adding to it a portico with a tympanon and crowning the whole with that sublime cupola which he himself saw growing to the full height of the tambour, but which afterwards was completed by Giacomo della Porta, with but a few slight alterations, after the model Michelangelo left to posterity.

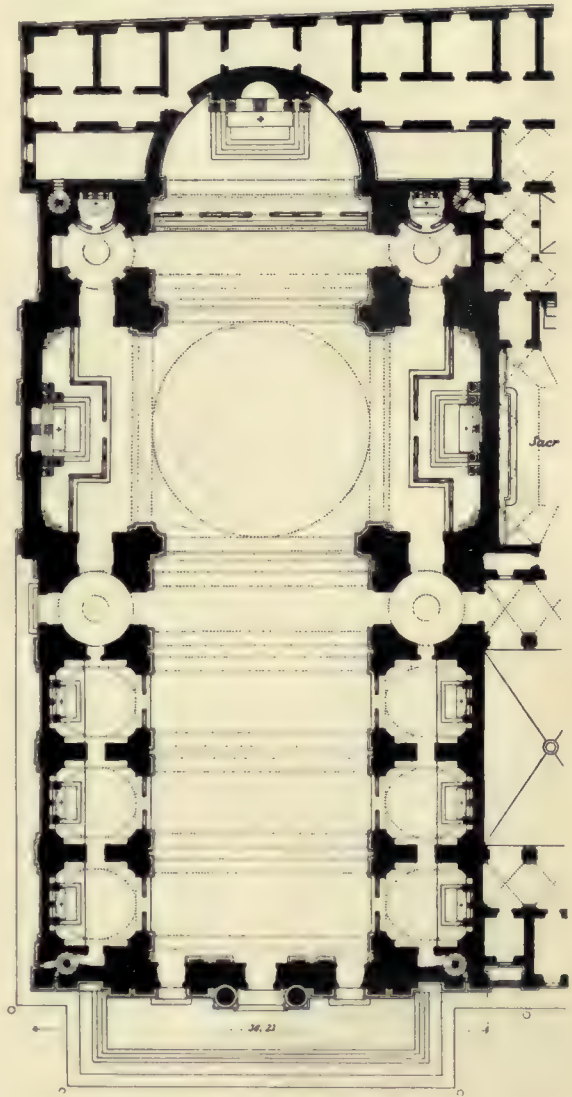
Among the most faithful followers of Michaelangelo were Giorgio Vasari (1511—1574) and Bartolomeo Ammannati (1511—1592). It is remarkable that critics always speak of Vasari as a writer when they wish to praise him, and as a painter when they intend to blame him, while it would be possible to say much good of him also as an architect. His inclination for this branch of art was indeed discovered by Michelangelo himself. "As I took his opinion in all my concerns" says Vasari "his advice was the motive for me to set again and with better zeal

to the study of architectural matters which otherwise perhaps I should not have done". Thus, as an architect, Vasari is a pupil of Buonarrotti, but what in Buonarrotti is boldness becomes gracefulness in Vasari who seemed to understand and to follow rather the Florentine Michelangelo of the Sacristia and of the Library of S. Lorenzo, than the Roman Michelangelo of the Capitol and of St. Peter's. The loggetta of the palazzo of the Company of Silk Weavers (*Arte della Seta*) rises from out the solidity of the consoles and balustrades on such slender columns that one might believe them to have been taken from the airy cloisters of Brunelleschi in Santa Croce; and the staircase of the Laurentian library in its exquisite movements is perhaps a happy substitute for that which Michelangelo saw "as in a dream" and which then appeared "too heavy and awkward". But it was not only in these works and in the reconstruction of the interior of the Palazzo Vecchio that the qualities of Vasari as an architect manifested themselves. They revealed themselves still more in the Palazzo dei Cavalieri at Pisa, in the Loggia at Arezzo, which is of Roman simplicity and dignity, and in the cupola of S. Maria dell' Umiltà at Pistoja which even the wary Milizia proclaimed to be "of perfect beauty" and before all in the magnificent palazzo degli Uffizi at Florence.

Bartolomeo Ammannati, another victim of the slanderous tongue of Benvenuto Cellini, yet to whom we owe the charming bronzes of the Fontana Maggiore at Florence, is in architecture, as it were, a brother of Vasari. Together with him he began to work in the garden and in the "fonte bassa" (1550—1552) of the palazzo di Villa Giulia near Rome, and having designed and executed the loggia he set his name to it. What he has in common with Michelangelo and Vasari is the circumstance that he turned to architecture only late in life; and if in comparison to the former he is less vigorous and to the latter less graceful, he yet deserves praise for his versatility which really appears astonishing if one compares the courtyard of the Palazzo Pitti, with that of the Collegio Romano and the latter again with the Palazzetto della Provincia di Lucca! What seems to us defective in the work of Ammannati is the incongruity of the proportions, the uncertainty of equipoise between the several parts of his buildings, in other words, a certain rude bareness in some parts, forming too strong a contrast with the gracefulness of the adjoining ones. An example may be found in the Collegio Romano. But it must not be forgotten that the Tuscan gracefulness of the descendants of Michelangelo frequently led them to soften down that mighty expressiveness of the master, which originally had also been one of the distinctive features of the two Sangalli. This we may see in the pleasurable work of Francesco Capriani of Volterra, who worked between 1565—1600.

Later on we shall treat of those Tuscans whose activity was exclusively or almost exclusively restricted to

their own country as also of those who worked in other districts. The work of those who, though coming from afar, labored and became great in Rome is vastly different from that of architects who developed their art far from Rome, each with his own peculiar characteristics and with greater independence. The work of Michaelangelo and that of the two Sangalli may be called Roman,

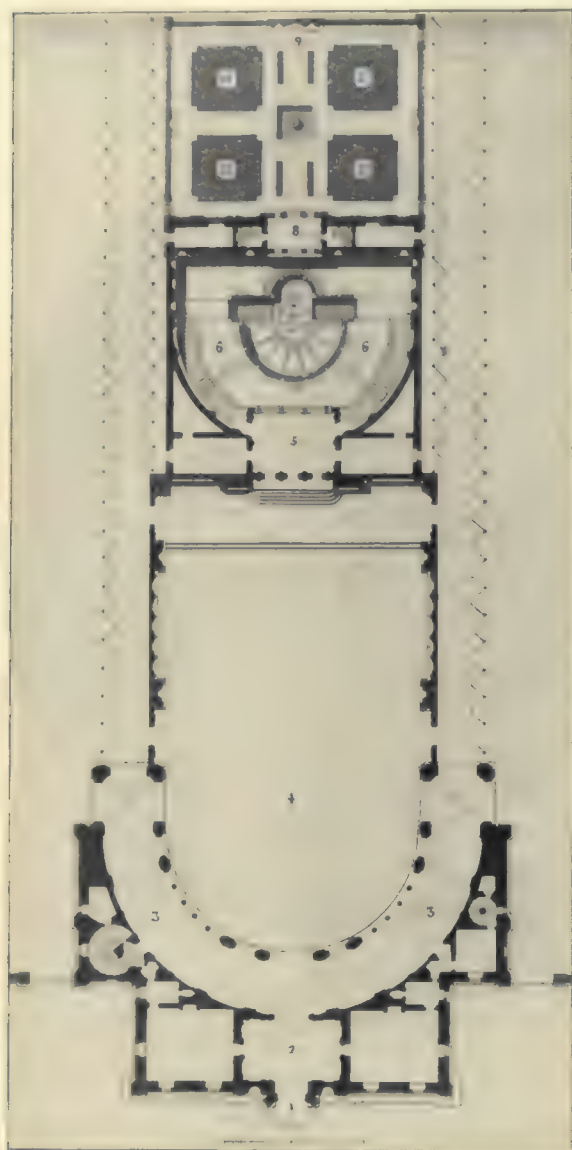


Rome. — Church il Gesù.
By Vignola (see p. 132, 133)

but not that of Sansovino and Buontalenti who were likewise Tuscans. The same holds good with that of other architects from various parts who lived at Rome, when compared with that of their countrymen who stayed behind in their own provinces, Vignola for instance, compared to the Terribili, and Domenico Fontana compared to Martino Bassi.

This remark seems necessary also to justify the arrangement of the plates in this work: Rome takes the first

place and all those who came to Rome, studied her, loved her and embellished her with new beauties, bowing down before her artistic traditions, intuitively feeling the reasons for her characteristics and grandeur, comprehending well how impossible it would be for her to tolerate any form not in harmony with her ancient and



Rome. — Palazzo di Villa Giulia.
By Vignola (see p. 128, 129)

mediaeval greatness: Rome who had fostered the Byzantine and the Roman styles, because both were descendents of her imperial art; Rome who had suffered the Renaissance to ennoble her, the Baroque to amplify her and Neo-Classicism to refine her, refused entrance within her precincts to the slender mystic and dreamy Gothic style whose task it was to replace the well balanced and classic solidity of the horizontal by the aspirations of the ascending lines.

Gothic art could not gain a footing at Rome, and to understand the reason it suffices to try to picture how St. Peter's, or S. Maria Maggiore would look if the cathedral of Milan or that of Cologne stood in the place of these edifices.

For this reason we have shown in the first part of this volume the Roman architecture of the Cinquecento, that is to say, the works of those who kept faithful to the Roman spirit. We have divided them into divers groups: first come the architects native of the Marches and of Rome herself, because at the head of them stands Bramante who, like Moses, fixed or rather taught the application of the new rules, if he did not discover them; then follow the Tuscans, to these the Emilians, then the Lombardians as far as they had become Roman, and last of all South Italians.

The Sicilians are not represented in the present volume, because Sicily in the Cinquecento produced no architects while the few existing monuments of this period all show a lack of character and are besides very mediocre performances.

* * *

But let us return to Rome, passing to the Tuscan and Emilian architects. An artist who has been hitherto little known as an architect and has only been discovered very recently, is Girolamo da Carpi (1501—1556). As his works, may be considered the Palazzo Capodiferro and the Palazzo Spada which was beautified with very rich stuccoes by Giulio Mazzoni of Piacenza; his is also the second story of the Nicchia in the Giardino della Pigna in the Vatican; his work before all is the completion of the northern wing of the Belvedere, i. e. of the buildings once begun by Bramante. Girolamo worked afterwards at Bologna and finally at Ferrara.

An architect of wide spread fame on the other hand, and very active at Rome, was Jacopo Barozzi (1507—1573), called Vignola after the name of his native place near Modena. His "Rule of the Five Orders" became the handbook, if not the code, from which the architects of all Europe drew their theoretical knowledge. But it is remarkable that Vignola, although like all his contemporaries an admirer of old Vitruvius, was far from being a dry and methodical Vitruvian. In the infinite number of his works he proved himself a versatile artist of virile imagination, who knew well how to remain free from the overwhelming influence of Michelangelo, who created works full of great originality such as the palazzo Farnese at Caprarola and the Chiesa del Gesù at Rome. The manner in which the former is adapted to the hill on which it stands is truly admirable, and admirable too is the fusion of the mighty forms of the fortress with the elegance of the princely Renaissance palace, the new and imposing pentagonal form, a cyclopean bulwark hidden among the graces of pilasters, stairways, terraces, balconies and loggias; and admirable likewise is its circular court with its two-storied portico, with arches, half-columns and

vaultings; a truly harmonious revelry of semicircular lines arranged in homage around a full circle.

Of the church "Il Gesù" it is remarkable that this was the one of Vignola's works which was most celebrated and which exercised the greatest influence. The idea of churches with a single nave and deep transept chapels had attracted the notice of the architects of the previous century. Leon Battista Alberti, for instance, had adopted this form for the ground plan of St. Andrea at Mantua. The growing love of strong effects being itself a consequence of the change in religious sentiment which more and more demanded sensual impressions, favoured in the course of time the development of the idea of a single and gorgeous nave. For this reason the cupola which the Renaissance had fixed in the centre and considered as an essential part of the edifice, became degraded to a mere decoration and relegated to the extremity of the nave, while the transept chapels took the place of the smaller aisles. The church now more or less resembled a spacious playhouse where the decorations and the pompous sacred rites could be enjoyed and the great musical performances heard and admired to the best advantage.

Vignola, who in the "Il Gesù" had established the model for thousands of churches just as Michelangelo in the cupola of St. Peter's had given the model for hundreds of cupolas, only lived to see the beginning of its erection.

He died five years after the commencement of its building and was followed by Giacomo della Porta (1541—1604) to whom the façade and the cupola are due. Nor was this the only work in which Vignola was succeeded by Della Porta, for he continued the palazzo Farnese; the Lombard architects in general, who in the last third of the XVIth century became perhaps the greatest builders at Rome, worked rather in the spirit of Vignola than in that of Michelangelo. Here Giacomo della Porta, Martino Longhi the elder, of Viggiu near Milan, who died in 1591, and Domenico Fontana (1543—1607) of Melide should be mentioned. They were the authors of numerous palaces, porticos and churches; to them we owe the vigorous transition from the Cinquecento to the Seicento. Contemporaneous with them was Federico Zuccari (1542—1609) a native of the Marches, who limited his activity to building houses for himself at Florence and Rome in which he shows the imagination rather of a painter than of an architect and revealed his qualities as a decorator.

* * *

Among the South Italians the first place to my mind, should be given to the already mentioned Pirro Ligorio (1510—1583). In his own house in the Via Flaminia the remains of which are now conserved in the municipal repositories at Rome, in the Casino of Pius IV, rising from among the trees and fountains of the Vatican gardens, in the loggia crowning the Nicchia of the Giardino della Pigna, in the palazzo Lancellotti and in the poetical

Villa d'Este at Tivoli, he discloses himself as a sensitive and charming architect. But in spite of these important works he is little known outside Rome and if spoken of at all, it is only as a man who, unhappily, through his craze for the old, falsified the antique. But after all his being excluded from the number of great architects is not without some justification. The gist of the matter lies in the fact that his was no original mind; this shows itself in his different works just mentioned which widely differ from one another; in other words he lacks a definite character of his own; and with right the admiration of connoisseurs fixes itself on those who besides having beautiful things to say, are also capable of opening up new and hitherto unexplored paths of human imagination and activity. Pirro Ligorio brought from Naples to Rome the opalescence of his native seas but it was left to Lorenzo Bernini somewhat later to bring the light and fire of the volcano!

The other South Italian architects are still less known and indeed (in singular contrast to the nature of the country) they seem rather timid and cold. Pleasing, nevertheless, is Cola di Filotesio (circa 1489—1550) a native of Amatin or Matrin in the province of Campobasso; but although he lived till the middle of the sixteenth century he remained always somewhat of a quattrocentist. Thus in the façade of S. Bernardino at Aquila and in the cathedral of Ascoli-Piceno he displayed his lines after the quadratic forms of the Abruzzian churches. The palazzo Gravina at Naples also savours of the quattrocentist architect although it was built between 1513 and 1549 by Giovan Francesco di Palma, one of the many architects known by the name of Mormando or Mormanno, who worked to the year 1556; as a true quattrocentist may be considered Giovanni Donadio, perhaps of Tuscan origin, but who was at Naples as early as 1483, where he lived until about the year 1526, always strictly adhering to his principles; and also Alessio Tramello, who was working at Piacenza in 1522. Besides these the history of architecture records Giovanni Marliano (1478—1558?) of Nola, whose altars and sculptured monuments sometimes attain architectural importance, so that I have included in this volume a specimen of his art by reproducing the altar of S. Maria della Neve erected by him in S. Domenico at Naples in 1526.

* * *

I now come to the architects who moved without the orbit of Rome and who, although they were still influenced by her art, no longer followed her system implicitly. In other words, I now proceed to those parts where the acceptance of the ideas predominant at Rome did not imply the abandonment of all local characteristics.

Tuscany is usually excluded from them, because it is maintained that Rome impoverished her by attracting her best talents from Sangallo to Michelangelo, and from Peruzzi to Ammannati. Tuscany is considered to be

eclipsed by the Eternal City but does not seem so to me. Moreover, the greater number of the Tuscan architects worked alternately at Rome and in their own country; but what I desire to accentuate is the fact that their inborn Tuscan refinement which always opposed itself to the threatening exuberance of Rome, was not an effect of weakness but rather a divine and lasting sense for right proportions, which give to the Tuscan race a place at the side of the Greeks. Besides, their tutelary genius has always been Filippo Brunelleschi. Even Michelangelo himself, when working at Florence, had always adhered to his precepts and so did also Vasari when constructing at Pisa the cupola of S. Maria dell' Umiltà; and also Giovanni Antonio Dosio (circa 1433—1609) though his fame only came later; this in spite of the fact that he lived for a very long time at Rome where he drew the ancient monuments.

Proofs of this delicate architectonic expression are met with not only at Florence but all over Tuscany. Some specimens are reproduced in this volume of a few buildings from the town of Lucca, built by Francesco Marti (first third of the XVIth century), by Baccio Sinibaldi of Montelupo (1469—1535) and some Florentine buildings by Battisto del Tasso (1500—1551), by Dosio Santi di Tito (1538—1603), Bernardo Buontalenti (1536—1608), and Luigi Cigoli (1559—1613), in order to make clear how great even in those artists who crossed the threshold of the year 1600, the sense of temperance and nobility was. It is further interesting to see how the Florentine Mariotto di Zanobi Folfi, called Ammogliato (1521—1600), when constructing the palazzo Uguccioni in the very midst of Florence, soon after the middle of his century, caught the idea formerly developed by Bramante in the casa Caprini and imitated by Raphael in the palazzo Caffarelli. Quite recently I had great joy in seeing amidst the confusion of modern architecture this theme used for the building for the Ministry of Agriculture, by a Tuscan artist who took it over from Folfi and and brought it back to Rome, the place of its origin!

As in the case of Giovanni da Nola's work I have included also a few examples of the sculptured architecture of Fra Giovanni Agnolo da Montorsoli (1507—1563), as also some "garden grottoes", the work of Nicoli di Raffaello called Tribolo, (1485—1550) and of Buontalenti.

To Bologna we are taken by Sebastiano Serlio (1475—1552), a disciple of Baldassarre Peruzzi, who although well known as a theorist through his famous and frequently reprinted "Rules of Architecture", up to the present cannot be accredited with any great work of architecture. There is in the façade of the Palazzo Pubblico at Bologna, a graceful window on the ground floor which till lately has been held to be his work but which I have now proved to be that of Alessi. In the court of the same building also two doors are shown by him. I have reproduced them here but should not be surprised to hear one day that they have been proved

to be the work of another artist, perhaps also of Alessi. There is indeed nothing else at Bologna either established or believed to be a work of Serlio, not even one of the numerous designs for the façade of S. Petronio, which in that city had become a sort of obligatory task for art students. From documents of the years between 1534 and 1540 we only gather that he made the designs for an altar of the Madonna di Galliera and that he was engaged at Venice in a work of great importance which he desired to finish before leaving for France. We also know that from France together with Titian he was to go to Pesaro, where he had lived some time previously, to see the villa Roveresca called the Imperial which, as already said, was at that time being constructed by Girolamo Genga. But what was the important work that detained him at Venice? Formerly some churches were ascribed to him (S. Sebastiano and S. Michele di Murano) and some palazzi (Grimani). But his authorship is contested, some critics even denying it absolutely. We know that between 1537—1540 he assiduously devoted himself to the illustration and printing of his famous books on architecture. Other reports maintain that he devised theatrical scenes, designed sepulchres, altars, ceilings and measured antique monuments in various places: or that he taught architecture to young artists, gave advice and undertook public work; but no large buildings designed by him and executed under his guidance exist, either in Italy or in France, where he died. Indeed Vasari who might have given the history of his life though he calls him "architetto", only mentions him as the heir to the designs of Peruzzi and as an engraver, thus preparing an excuse for Jakob Burckhardt who, unjustly, does not even mention him as a theorist. If, however, some critics say of Palladio and other Vicenza artists that "they followed the style of Serlio", this can only be understood to mean that they followed his precepts. In writing this on Serlio, I do not deny the possibility of documentary evidence turning up at some future time, which will restore his fame as the architect of some important buildings.

The two provinces Emilia and Romagna produced in the Cinquecento a considerable number of architects, but without unity. At Ravenna, Venetian and even Lombard influence prevailed up to the year 1530. Biagio Rossetti at Ferrara, Bernardino Zaccagni, called il Torchiarolo, at Parma, Alessio Tramello at Piacenza, on the whole all remained faithful to the forms of the Quattrocento so that it has been thought sufficient to reproduce in this volume only a few of their works, some of them I have even rejected entirely. In the second half of the XVIth century "modern" forms began to gain ground, at Ravenna with the enigmatical Bernardino Tavella, at Reggio with Prospero Spani, called Clementi, who died in 1584, at Parma with Fornovo; the first two were adherents of Michelangelo, the last followed Giulio Romano. Bologna, being a brilliant centre of life and culture showed greater

force of originality and production. In the first half of the XVIth century she boasted, for instance, an artist of charming imagination and inventive power in Andrea Marchesi, who from the origin of his family was called "il Formigine". He was the head of a family of artists and the master of a prosperous workshop in which delicate and graceful intarsias were made in wood and marble. Yet he attained Bramantean vastness in the portico of S. Bartolomeo, and pictorial liveliness in the palazzi Fantuzzi and Malvezzi Campeggi. But of him may be said what has been said of Pirro Ligorio: his unbridled love of variety proved detrimental to his style and to his reputation. He did not create an architectonic type admired and imitated by posterity; the buildings he erected might as well have been the works of different architects and therein lies the justification for the fact that the authorship of many buildings which are not his, has been erroneously attributed to him, for instance the palazzi Castagnoli, Amorini-Bolognini and even the court of the palazzo Buoncompagni, formerly assigned to Peruzzi, afterwards to Vignola. Here I must take the opportunity of relating that Vignola exercised a remarkable influence on Bologna architecture, notwithstanding the fact that the Bolognese were favoured in the development of original ideas, or at least in the conservation of a character of their own, by two local circumstances, namely, by the extraordinary frequency of the employment of ornamental terra cottas in vogue since the XIIIth century and abandoned only in the XVIIth century, and still more by the necessity of providing the houses with arcades as shelters against the frequent and abundant snowfalls. Hence the peculiar aspect of this city with her singular scenic effects due to the infinite play of lights and lines in the perspective of vaulted arches, columns and capitals! And that the arcades were really a characteristic par excellence of the Bologna architecture and always offered some difficulties to foreign architects when called upon to employ them in their plans or constructions, becomes evident from the fact that the greater part of those buildings at Bologna, which have no arcades were the work of foreigners, among others the house of the Company of Cloth Makers built by Piccinini of Como, the palazzo Bevilacqua by Francesco di Simone, the palazzo Albergati by Peruzzi, the palazzi Bocchi and Buoncompagni by Vignola, the palazzo di Giustizia by Palladio.

At Bologna, Tomaso Laureti the architect of the public fountain, was very active in the second half of the Cinquecento, as also Antonio Morandi called il Terribilia (died 1568), the architect of the Archiginnasio and the palazzi Orsi and Marescotti; his successors in art were his nephew Francesco (died in 1603) who designed the graceful fountain of the Giardino dei Semplici and Bartolomeo Triacchini to whom we owe the court of the palazzo Celesi, now the university, and the gloomy palazzo Malvezzi-Medici.

* * *

More fecund and more famous were the Lombard family Tibaldi or Pellegrini, first in Bologna then in Milan. It was Tibaldo, though he was nothing but a simple builder, who first gained fame. His son Pellegrino (1527—1597), painting in the grandiose manner of Michelangelo, whose tragic austerity he had made his own, in the same way as did Sebastiano del Piombo, worked at Bologna chiefly as a painter, but he left there the mark of his qualities as an architect in the façade of the Palazzo Celesi. His younger brother Domenico (1541—1583) remained behind at Bologna. He was without doubt a worthy artist but he was not able to interpret the classic forms with like freedom and geniality.

But Pellegrino went to Milan to enter the service of Cardinal Carlo Borromeo, the great founder of churches, palaces, monasteries and institutions. There he was employed successively as the state architect and as architect of the cathedral; here he soon broke away from those bonds uniting him to the past and gave rein to his own taste and that of his age, in the execution of the baptistery, the aisle altars, the chancel, the presbytery with its high altar and baldachin, and further in the lower parts of the façade, executed later by Ricchini after his designs. This breaking away from past traditions, though it may be expressive of the artist's sincerity, cannot be found praiseworthy in Pellegrino, for he should have gone on working in accordance with the predominant idea, consecrated by the work of nearly two centuries. Therefore, while admiring sincerely some parts of his work in the cathedral of Milan, we yet prefer to study his qualities as an architect in those monuments which he erected from their very foundation, such as the Cortile dell' Arcivescovado (the court of the archbishop's palace), the church of S. Sebastiano and the more imposing one of S. Fedele destined for the Jesuits by its founder Archbishop Carlo Borromeo, besides other edifices erected by him at Varallo, Novara and various places. I have already drawn attention to the freedom with which he interpreted the rules of the classic style (a freedom frequently found in architect-painters); now I may add that out of regard for the display-loving Lombard temperament he did not think it opportune to adhere strictly to the simple and powerful forms of Michelangelo but, like Sansovino, suffered the ornamental to gain much ascendancy. This was perhaps the reason why Philipp II took a fancy to him and called him to Spain from whence he only returned to Milan in his old age, where he soon afterwards passed away.

His rival Martino Bassi (1542—1591) likewise performed a large amount of work in the Lombard capital. He was a learned and influential critic of the works of Pellegrini, but as often happens when trying to emulate another in one's own works, he remained behind him. He transformed the interior and the cupola of S. Lorenzo, completed the façade of S. Maria presso

S. Celso, which had been left unfinished by Galeazzo Alessi, and did other work. But the Porta Romana was not built by him for it is known that when it was constructed to serve as a triumphal arch for Margaret of Austria, when she passed through Milan on her way to Spain to marry Philipp III., Martino had certainly been dead for seven years.

Another remarkable architect who lived in Milan almost throughout the XVIth century, was Vincenzo Seregni (1509—1594) Originally an admirer and follower of Cristoforo Solari, called il Gobbo (who died in 1527), after having constructed in Bramantean spirit the cupola of S. Maria della Passione, could not escape the influence of Pellegrino. He lived to hear the trumpet-blasts of the baroque sounded by Leone Leoni in his phantastic palazzo degli Omenoni, while Giuseppe Meda (1559—1589) surrounded the court of the Seminario with a two storied architraved loggia, a placid motive which Milan had already admired in the Villa della Simonetta, built in 1547 by Domenico Guintallodi of Prato.

For the rest, the architects active in Milan were mostly the same who worked also in the other parts of Lombardy, for it seems that few of them lived in the smaller cities, nor were these of importance, with the exception of Bergamo and Brescia. But these two cities at that time belonged to Venetia. Nevertheless the two Dottaro must not be omitted: Scipione who in 1580 built the robust Mint at Bologna in the style of Vignola; and Giuseppe, called Pizzafuoco (1540—1619) to whom is attributed the fine façade (not the steps which are of the XVIIIth century) of the palazzo Affaitati Maggio, now called Ugolani Dati, at Cremona.

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And now the way leads to Venice and to Venetia, most glorious in the history of architecture.

Padua, in the Cinquecento, though it produced no masterpieces of architecture comparable to those of the preceding two centuries, yet possesses remarkable works by Gian Maria Falconetto (1458—1534), by the Venetian Alessandro Leopardi (died in 1522), who began the church of S. Giustina, finished ten years later with the exception of the façade by Andrea Moroni of Bergamo; and of Andrea da Valle, an Istrian established at Padua who worked chiefly between the years 1533 and 1566. What this architect performed in the interior of the cathedral shows besides ideas of his own such ingested from Agostino Righetto and, it is pretended, even from Michelangelo. Some doubts have been raised as to whether he was the architect of the university courtyard. Amongst other proofs of his ability are the Certosa at Vigodarzere and the most lovely cloisters with double columns, of the monastery of San Vitale at Ravenna. In the latter city Venetian artists had erected many wonderful monuments even early in the Cinquecento, as for instance the chapel of S. Liberio in S. Francesco

(1525) known to be a work of Tullio Lombardi, and the garden-loggia of the convent of S. Maria in Porto, built shortly before (1503—1514) by Antonio Lombardi, brother of Tullio. Both were sons of Pietro Lombardi, who in 1483 erected the columns in the Piazza and built the tomb of Dante.

Also Girolamo Pennachi of Treviso (1497—1544), a painter and sculptor, attempted architectural work at Bologna, making the drawings for la casa Marchesini; but he conformed in his designs to the Bologna modes and conceptions, while at the same time the architects working at Bergamo and Brescia followed the Venetian school, as is visible from divers sacred and profane buildings of which three specimens are reproduced here; the church S. Spirito by Pietro Isabetto, called Abano, who flourished in the first half of the XVIth century, the palazzo De Maffei attributed to the same artist, both at Bergamo and the Palazzina Dolzani, known also as Casino Fortunato, at Brescia, the builder of which is given as Lodovico Beretta of Brescia (1518—1572).

But now the glowing light of Venice and the sonorous voice of Sansovino exert their matchless presence I may not tarry longer.

After Coducci, Rizzo, the Lombardis, Buora and many other architects and sculptors had adorned Venice with a marble vegetation of such a delightful luxuriance that it is hard to say whether the leaves and flowers were intended as decorations for the architectural forms or the latter merely as supports for the former, we encounter as precursors of a more simple and solid form of architecture, Sanmicheli (who in 1530 built at Verona the palazzo Canossa), and Fra Gabriele Agostiniano who in 1532 designed the cloisters of S. Stefano and perhaps some few other works.* The year 1532, however, was also the year in which Jacopo Tatti, called Sansovino, (1486—1570) began to build the palazzo Corner, now the Prefettura, and the Libreria di S. Marco. He is indeed the true hero of this epoch, the man who created the aspect and character of many essential parts of Venice, just as Michelangelo did to Rome, Palladio to Vicenza and Galeazzo Alessi to Genoa. Born in divine Tuscany, he had hardly settled down in Venice (1527) when he realised that surroundings such as those of the City of Lagoons demanded a greater ornamental profusion than Rome, where majestic simplicity was as much a necessity as was refined simplicity at Florence. As he worked at the same time as a sculptor as well as an architect, as did Rizzo, the Lombardis, Buora and others, he was just the man to fulfil such requirements. And if he understood Venice, Venice understood him, so that declining all invitations of princes and municipalities he remained and worked at Venice for the rest of his life, which was for a period of 43 years, because he lived nearly as long as his great contemporary and friend Titian.

Arrived at Venice after having studied and worked at Florence and Rome together with the most illustrious

masters, he did not disdain to accept suggestions and to collect forms there, respecting the aesthetic feeling to which he made concessions without losing his own characteristics, a faculty which was truly admirable in him. It would take too long and be quite out of place here to give a list of all his works in Venice, which are so numerous that we cannot but feel surprise and admiration at the mere thought of them. For, with the exception of the "Fabbriche nuove" on the Rialto, which owing to their coldness must be judged failures, all the rest appear of an incomparable splendour. It has been justly said with reference to the Zecca (Mint), now the Library, that it is expressive of "the munificence of him who had it built, of the purpose to which it was destined, and of the solidity demanded by this same purpose." Indeed, the rustical treatment, with the vibrating chiaroscuro of the rough-hewn blocks, the absence of arches and balustrades in the two upper stories, and the bold outstanding mouldings, combine to demonstrate money, power and at the same time strength, while opulence and gracefulness appear in the palazzo Corner with its bow windows, slender double columns and graceful balconies projecting between the columns and above the mouldings. In fact, before passing on to other subjects, I may say that Sansovino in the Libreria erected perhaps the most wonderful profane building in Italy, that he elevated Venetian architecture to the same high artistic standard as the other great centres had attained by reverting to the classic forms, and this he could not have achieved without indulging in such happy and well considered licences as gave to his noble architecture new characteristics, and, I may add, a new virile and lasting life.

Of Palladio we shall speak later; here we must only point out that his architecture, beautiful as it appears in Vicenza, proved insufficient to satisfy the aesthetic and material exigencies of a Venice dominated by a love for luxury and splendour. He left in Venice works of classic correctness which, however, are of so cold a nature that he must have placed a step below Sansovino; as, in Spain, Mengs must always rank below Tiepolo. Thus the architects who worked at Venice in Sansovino's time and after were "Sansovinians". Even the great Longhena whose long life fell entirely in the Seicento, was a Sansovinian, for it is evident that his great palaces Rezzonico and Pesaro are children of the palazzo Corner and of the Zecca. And there had been Sansovinians before him, both sculptors and architects, Girolamo Campagna (1552?—1634?), Tiziano Aspetti (1565?—1607), Antonio da Ponte (1512—1587), architect of the Prigioni and of the Ponte di Rialto, and Alessandro Vittoria (1524—1608). To him is assigned the palazzo Balbi (now Guggenheim); documentary evidence proves that the Scuola di San Fantin, now Ateneo Veneto, is not his work, for it was commenced in 1599 by Antonio Contin and finished by this artist's brother, Tommaso.

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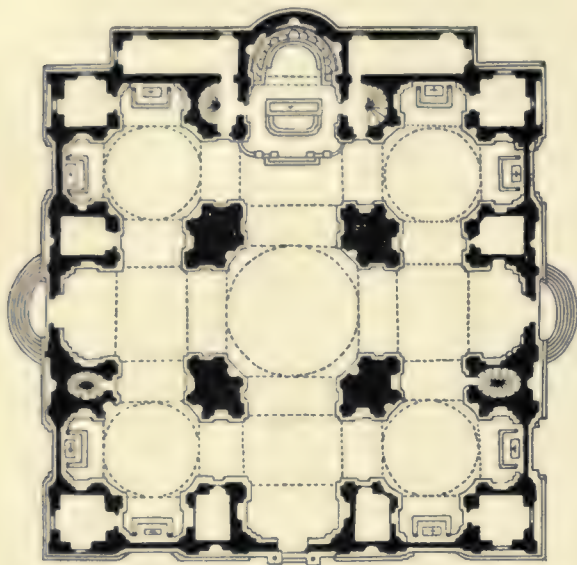
Venice in the XVIth century was a centre of attraction although not in the same degree as was Rome. Eminent artists, it suffices to name Sansovino, Sanmicheli, Palladio, Scamozzi, Giorgione, Palma Vecchio, Tizian, Paris Bordone, Bonifacio, Pordenone, Bassano, Vittoria, Aspetti, found their way there from Venetia and other provinces. Vicenza and Verona, on the contrary, were artistically great, thanks to the effort of their own native artists. The architectural glory of Vicenza commenced with the Formentons, continued with Giangiorgio Trissino, rose to triumphal heights with Palladio and was upheld nobly by Scamozzi: Verona at the same time could boast of Fra Giocondo and Michele Sanmicheli.

Those who unreservedly called Andrea Palladio (1518—1580) "the founder of modern architecture" forgot to take into consideration the share collective strength had in this and in the individual natural evolution of the forms. If one, however, desires to represent fully this great epoch of evolution, one should not forget Bramante who had been dead but four years when Palladio was born! At any rate, however, Andrea Palladio attained for himself a place among our great architects because he knew how to give fresh and noble life to the ancient styles and to lend to his architecture a beauty and splendour derived from a perfect harmony of proportions without need of outer decorations. Indeed, it may be said, that like Michelangelo he followed the rules of old Brunelleschi, and still more those of Bramante, applying them, however, more strictly than these masters themselves had done, so that, as already observed he sometimes appears bare and cold. Nor did he derive from the ancient art of building mere artistic elements; he also, and perhaps even to a greater extent, gave due regard to problems of construction and to the disposition of the interiors. What I have said of Michelangelo and Sansovino and what I shall have later to say of Alessi, holds good also with regard to Palladio, namely, that he gave to the aspect of Vicenza that peculiar character which led to this city being called the city of Palladio.

In fact, his solemn and noble architecture imposed itself and became the norm of future times, eclipsing all the works of Venetian Gothic style. Therefore the architecture of Palladio must be studied at Vicenza where the large number and variety of his works offers better advantage than when it is examined in isolated examples and in surroundings not in harmony with it. The churches il Redentore, S. Francesco della Vigna and S. Giorgio Maggiore, forlorn in the midst of the decorative profusion of Venice, appear cold and academic, as does also the Palazzo di Giustizia, surrounded by the architectonic brightness of Bologna.

Palladio, however, made of Vicenza a little Rome, partly by his own buildings, the famous Basilica, the bridge of S. Michele, the Rotonda, the palazzi Porto, (now Colleoni), Thiene, (now Banca Popolare), Chiericati, Valmarana and Barbaran, the Loggia del Capitano, the

Teatro Olimpico, and other buildings partly also by pointing the way to his successors for the period of almost three centuries. The first of these successors was Vincenzo Scamozzi (1552—1616), a very great artist to my mind, to whom written slander could bring no further reproach than of his having in the construction of the Procuratie Nuove, misapplied the conception of Sansovino's Libreria by adding a story to it, just as Biancone is always named only to disparage Ammannati! Scamozzi at least was duly appreciated by his contemporaries and held in great favour abroad, at Genoa, Rome and Venice, while at home he was considered the most competent successor of Palladio to whose precepts he rendered



Genoa. — S. Maria di Carignano
By Alessi (see p. 247)

homage chiefly in the palazzo Trissino and in the stage of the Teatro Olimpico.

In the neighbouring Verona it was Michele Sanmichel (1484—1559) who at the same time developed his great programme for classicism. He knew how to qualify by elegance the solidity of military buildings, and by solidity the gracefulness of palaces. In this respect he derived great profit from repeated visits to Venice where he performed some work; but it was above all the study of the ancients which taught him to lend gracefulness even to constructions destined for purposes of defence, while on the other hand it was the study of the science of fortification which gave greater robustness to his style. Less simple than Palladio and less profuse than Sansovino, he appears less original than these two artists, but his harmony often gives great satisfaction; in him we recognize another of those builders of cities of whom mention has already been made, for even among the marvels of ancient Verona he is conspicuous for his imposing

palaces and sacred buildings as also for his city gates and fortresses. He silences every other voice, even such a fine one as that of Danese Cattaneo of Carrara (1509—1573), a disciple and follower of Sansovino, who worked at Verona as well as at Padua and Venice.

* * *

In Genoa the transition to the Renaissance proceeded from her own characteristic mediaeval forms of architecture, through the work of a large number of sculptor-architects who had come down south from the lakes of Lombardy and particularly from the Valle d'Antelamo. But some also came from the opposite direction, namely from Tuscany, among them the restless Giovanni Agnolo da Montorsoli who built the magnificent Palazzo Doria and transformed the interior of S. Matteo, and Perin del Vaga, who there executed his charming decorations. At the same time Gian Battista Castello (1509—1579), originally an assistant of Montorsoli, furnished proofs of his noble art; he would have been the most appreciated of all these Genoese architects (for which the palazzo Imperiale and the palazzo Cataldi bear evidence) had not Galeazzo Alessi (1512—1572) appeared at Genoa shortly before the year 1550. Galeazzo Alessi was a native of Perugia where he had also served his apprenticeship, but according to his own statement it was Rome and Michelangelo who had awakened his artistic genius and shown him the way. After his return home he was employed in several works (also in the Rocca Paolina which Sangallo built for Paul III) and designed some altars and churches, but having experienced that his native city offered but little scope for his powers, he went to Genoa where he is to be met with as early as 1549, negotiating a contract for the building of the hospital, the chapter-house and the church of S. Maria di Carignano. In this church he followed in an admirable way the conception of Michelangelo for S. Peter's; its ground plan is a Greek cross within a square, but the minor cupolas do not appear as satellites of the great central one, but exercise the more modest function of lanterns. Afterwards he undertook the great work of building the mole, erecting on the jetty a vast portico, semicircular in form, in the midst of which opens the frowning and mighty city gate with three arches within and only one without, flanked by two stout bulwarks.

It is believed that Alessi had already had a share in the work of aggrandizement of the city of Perugia. At Genoa, beginning with the year 1551, he is proved to have been engaged in the great work of laying out and regulating the Strada Nuova, now Via Garibaldi, and nearly all the palaces bordering this street were planned by him. Notwithstanding this enormous enterprise he found leisure to do work also at Milan where he built the large and rich palazzo Marino, and at Bologna where he assisted in the Palazzo Pubblico. Moreover, he contributed designs and gave advice regarding edifices in his

native Umbria, at Parma, at Pavia, and even in Spain for the construction of the Escorial. But both in body and spirit he remained almost without any absences in his own beloved Genoa.

It may be said that the type of the Genoese palace and, to a great extent, the aspect of the city of Genoa, attained their greatest development through his exertions. He possessed in the highest degree the sense of harmony and grandeur which he knew how to enforce even when beset on all sides with the greatest difficulties, thanks to his faculty for disposing the parts and the constant vigilance of his artistic taste. According to the means and localities at his disposition he knew how to be either sober and staid or bold and exuberant. There can be no doubt that he created true masterpieces as often as he was left a free hand in his work, that is to say, as often as full scope was allowed to his genius to create at will. At Genoa, moreover, he exercised his faculties in the most different kinds of objects; he worked at the harbour, designed streets, erected palaces, villas, churches, cupolas, towers and designed decorations and sculptures.

In his palaces he liked to place above the ground floor an intermediate story, to-day called *mezzanino*, then came a strongly projecting moulding above which was a very high storey protected in its turn by an extremely bold cornice and balustrade. Still more characteristic of his palaces are the broad steps and the halls to which entrance is gained by a great gate, always opening in the centre. The gorgeous vestibules were a kind of compensation for the narrowness of the courts, they gave magnificence to that part of the palazzo which could be seen best from the narrow streets. The steps with one ramp (generally to the left) and the more rich ones with two ramps, formed an architectonic unit with the peristyle; in virtue of their movements and the variety of their lines they augmented the scenic effects. The expedients

for achieving such effects were indeed extravagant in some cases, when, for instance, several clients agreed to empower their architects to arrange the entrance halls of their palaces along the same axis, to the perspective advantage of all of them.

Simultaneously or almost simultaneously with Alessi two other architects displayed their activity at Genoa, namely Castello and Rocco Lurago (died in 1590); but neither of them was possessed of the power of Alessi, nor were they always happy in their efforts to exceed him in gracefulness. Besides these, Domenico di Caranca, Rocco Pennone and some few others worked in Genoa. But the soul of Genoa and her tutelary genius was always Alessi, as Brunelleschi was of Florence, and Bramante and Michelangelo of Rome, Sansovino that of Venice, and Palladio that of Vicenza. The spirits of these great men overshadowed these admirable cities up to the second half of the XIXth century when the artists began to aspire — noble aspirations without doubt — after new forms, intentions in which unfortunately they were not successful. One thing, however, is sure; just as perfect as was the unity in architecture in the Cinquecento, since the seventies of the last century it is unharmonious and painful in its eclecticism. In the new quarters of the cities (which are but too numerous) edifices are crowding one against the other, influenced severally by Egyptian, Greek, Roman, Romanesque, Gothic, Renaissance, Baroque styles and sometimes showing all styles on one and the same building, intermingled with buildings of the so-called "new style". It is true, there is no cause for despair; doubtless in the end the right way will be found. Nor am I without admiration of many displays of virile talent among the architects of our day, but I cannot forget that the centuries of great art had concordant aspirations and that the most solemn and most powerful of all choruses is the chorus in unison.



Phot. Alinari

1. Rome. — Cloisters of S. Maria della Pace. Built in 1500 after plans by Bramante



Phot. Carboni

2. Rome. — Part of the Cloisters of S. Maria della Pace. Built in 1500 after plans by Bramante



Phot. Carboni

3. Rome. — Temple of S. Pietro in Montorio. Built by Bramante in 1502



Phot. Carboni

4. Rome. — Tempietto in Cloisters of S. Pietro in Montorio. Built by Bramante in 1502. Detail



Phot. Carboni

5. Rome. — Tempietto in Cloisters of S. Pietro in Montorio. Built by Bramante in 1502
Arms above the window and on the Lantern added in 1610



6. Rome. — The Belvedere in the Vatican (1503—1514) as designed and commenced by Bramante.
(After a drawing probably by Girolamo da Carpi)



Phot. Carboni

7. Rome. — Part of the Belvedere in the Vatican, begun in 1503 after plans by Bramante



Phot. Carboni

8. Rome. — The Belvedere in the Vatican, begun in 1503 after plans by Bramante. He only designed the ground floor



Phot. Carboni

9. Rome. — The Belvedere in the Vatican, begun in 1503 after plans by Bramante. Niche with pinecones, ground floor by Bramante; the second floor was built under Pope Julius III (1550—1555) probably by Girolamo da Carpi. The upper story was built at the instance of Pope Pius IV (1559—1563) and is ascribed to Pirro Ligorio



Phot. Carboni

10. Rome. — Belvedere in the Vatican. Curved Colonnade built at the instance of Pope Pius IV Medici (1559—1565), probably by Pirro Ligorio



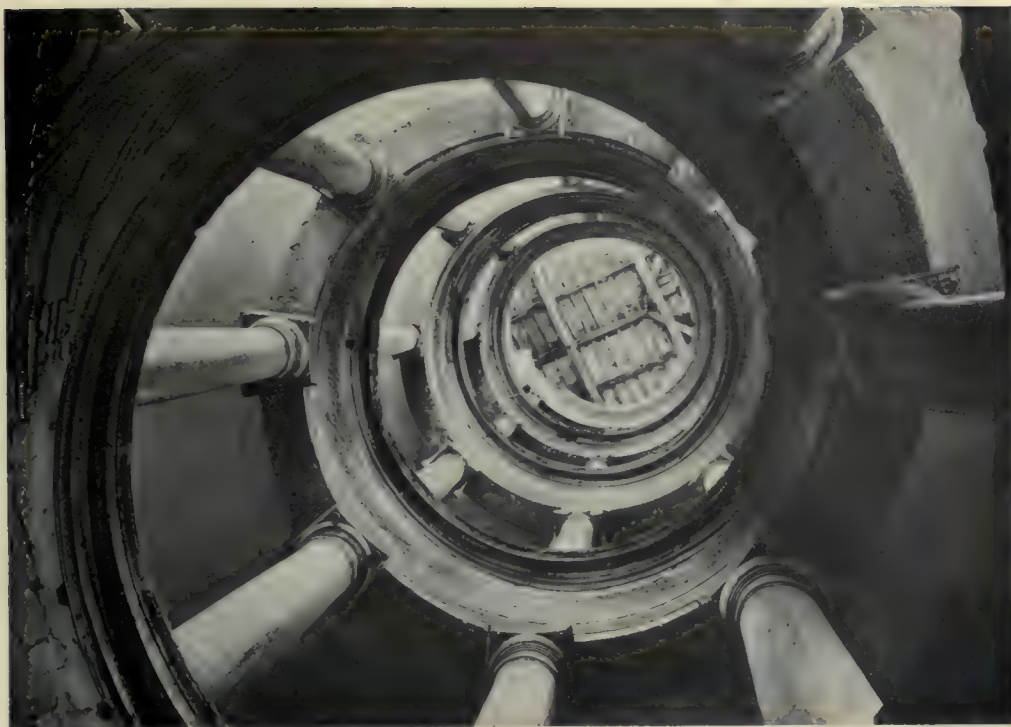
Phot. Carboni

11. Rome. — Belvedere in the Vatican. The other side of the Colonnade



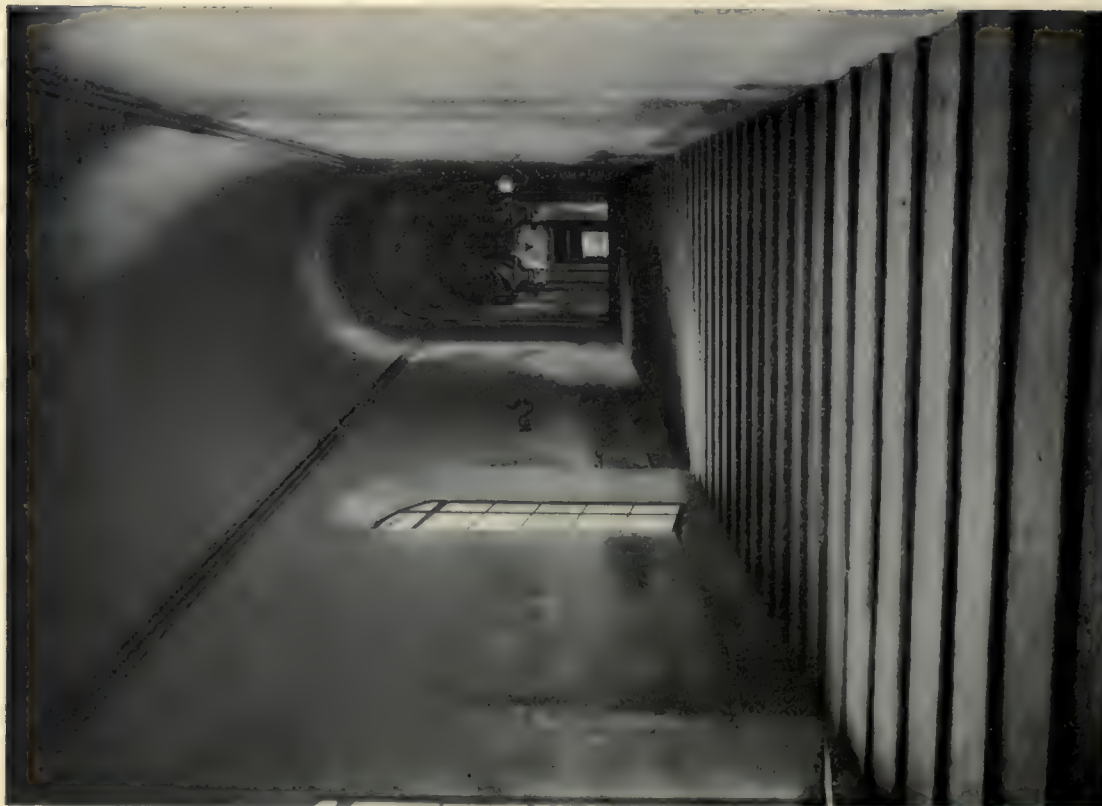
Phot. Carboni

12. Rome. — Belvedere in the Vatican. Staircase (1503—1514)
by Bramante



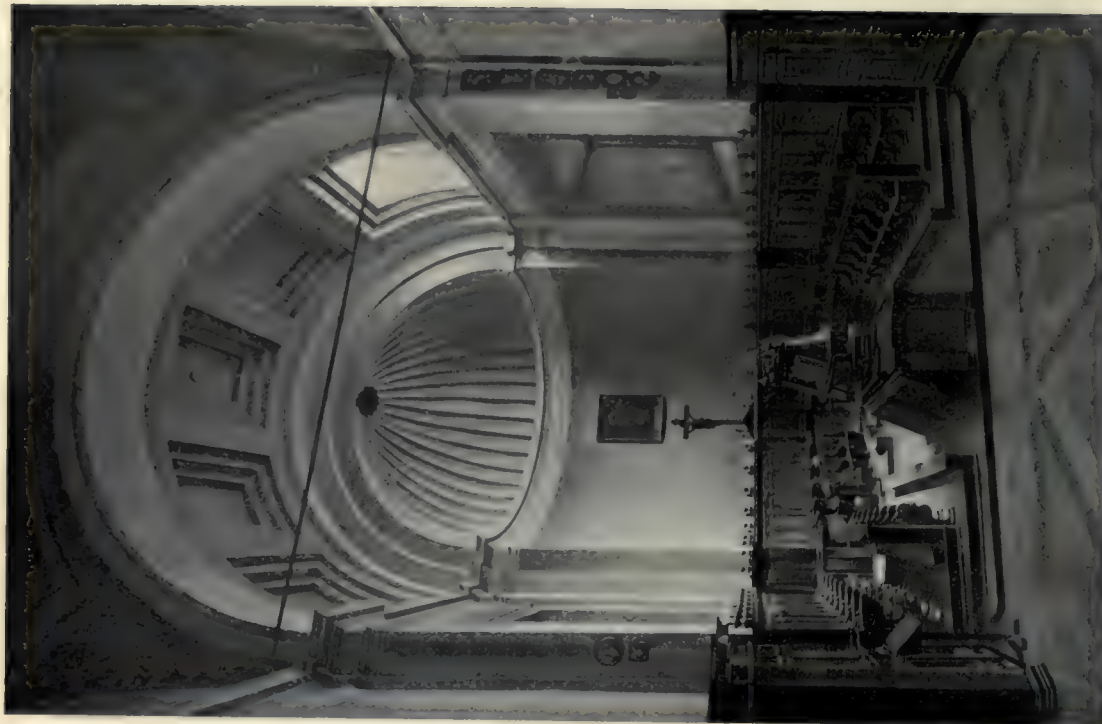
Phot. Carboni

13. Rome. Belvedere in the Vatican, Rome, by Bramante. The
cupola from within



Phot. Carboni

14. Bologna. — Entrance to Palazzo Pubblico, by Bramante (1509)



Phot. Carboni

15. Rome. — S. Maria del Popolo. Apsis by Bramante (1509)



Phot. Alinari

16. Loreto. — Marble Encasement of Santa Casa, by Bramante (1509). The sculpture was completed in 1572



Phot. Carboni

17. Rome. — Cortile di San Damaso, partly designed and partly executed by Bramante (1503—1514) finished and completed by Raphael who added the third floor in 1517



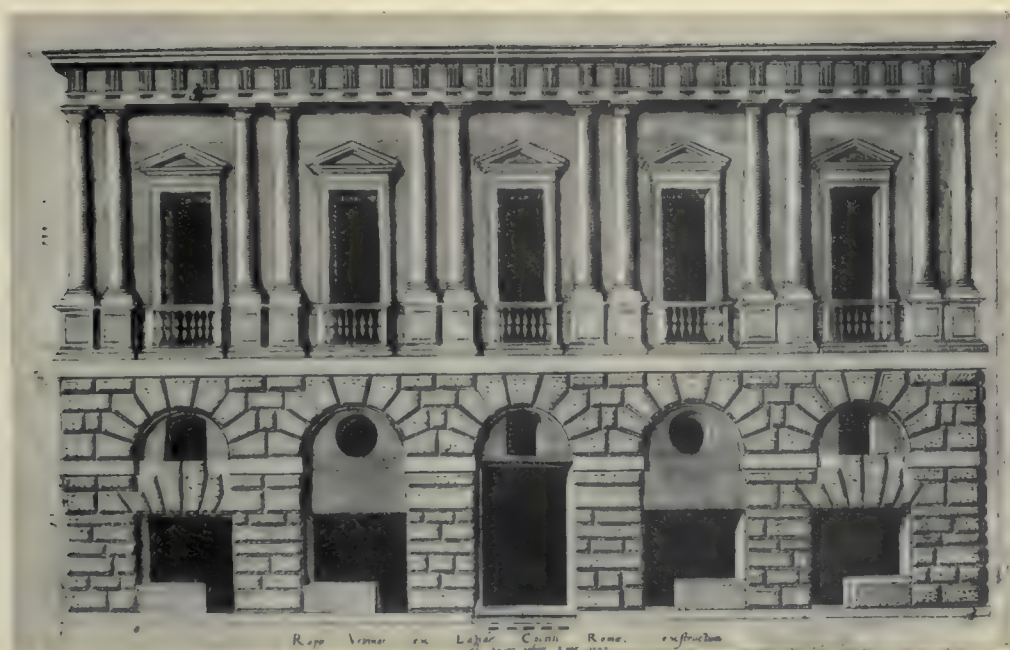
Phot. Carboni

18. Rome. — Cortile di San Damaso, partly designed and partly executed by Bramante (1503—1514) and completed by Raphael (1514—1520)

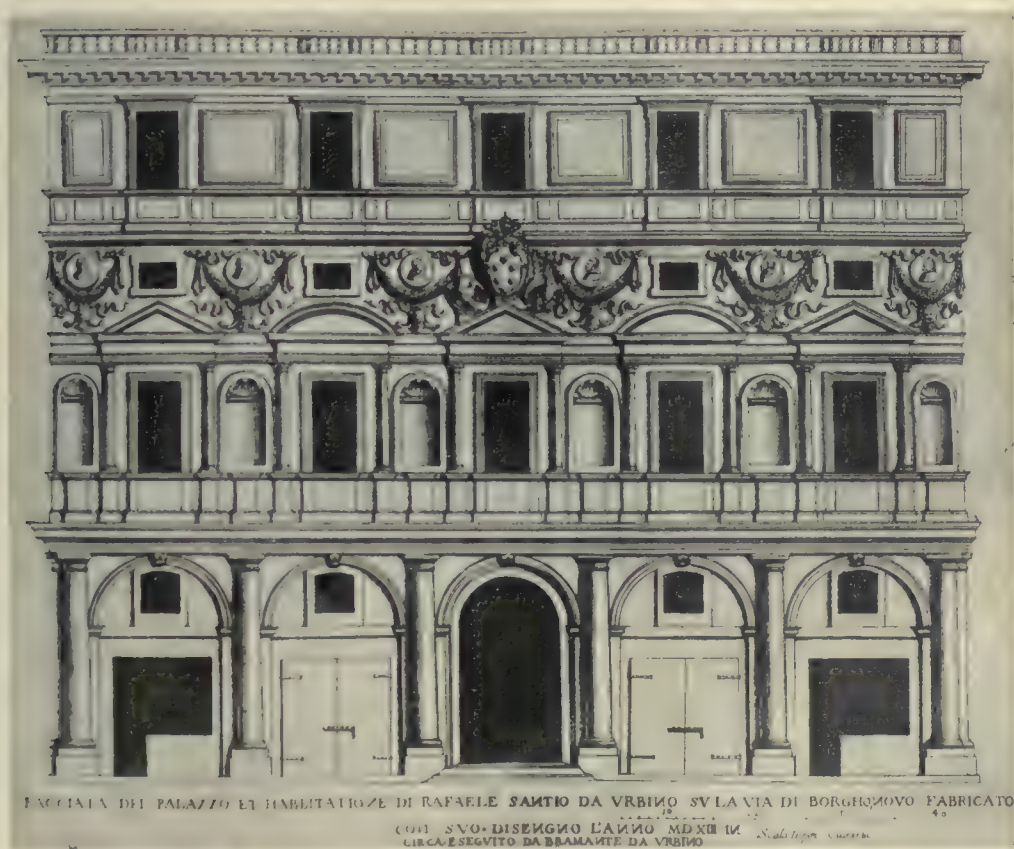


Phot. Alinari

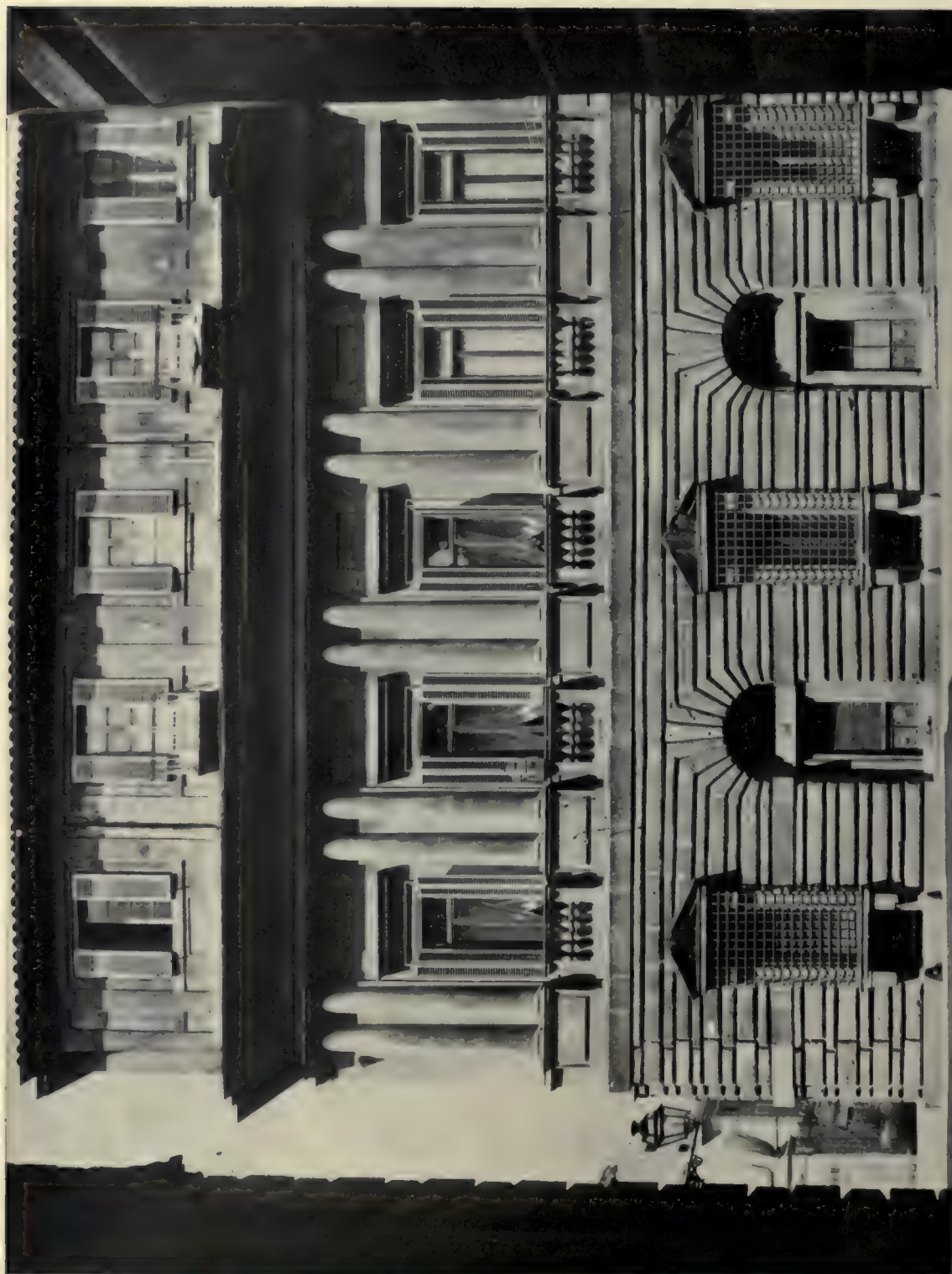
19. Rome. — Loggia in the Vatican built by Bramante (1503--1514) finished and decorated under Raphael's guidance



20. Rome. — Raphael's House (now altered) in the Piazza Scossacavalli. Built by Bramante for the Caprini Family and completed by Raphael in 1517. (After an engraving made by Antonio Lafreri in 1549)

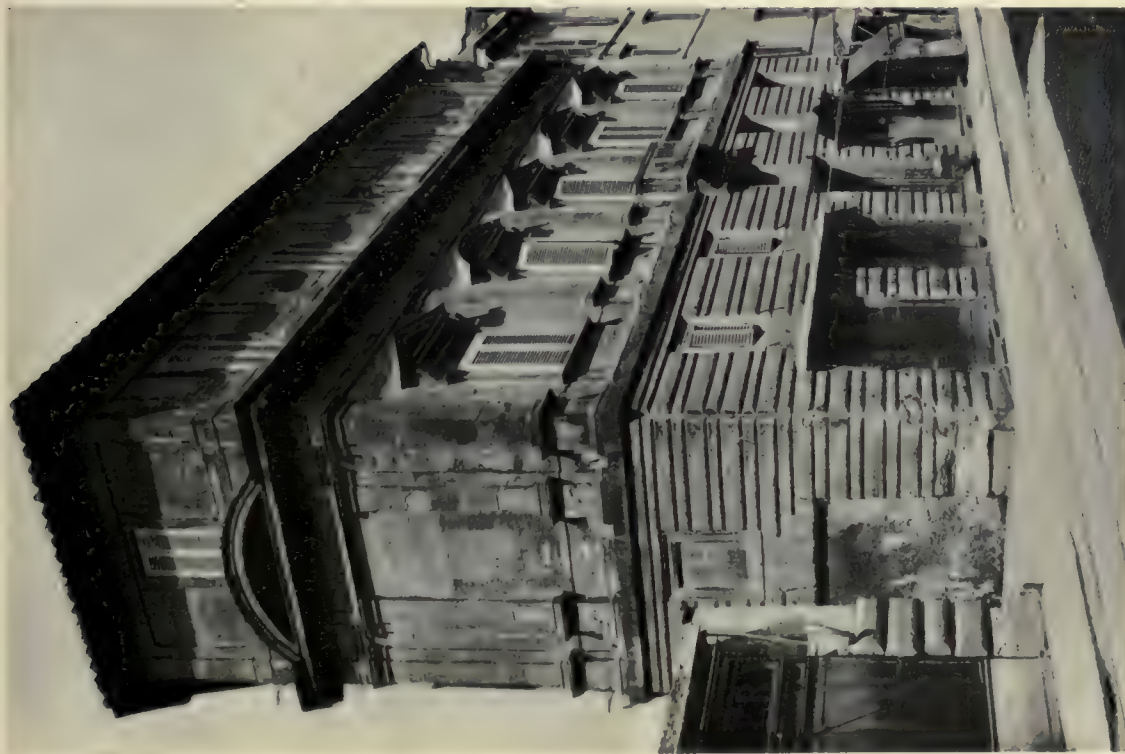


21. Rome. — Palazzo Branconio dell' Aquila built by Raphael about 1515; stucco decorations by Giovanni da Udine. Destroyed during the Pontificate of Alexander VII (1655—1667). This palace served Girolamo da Carpi as a model for the palaces of Capo di Ferro and Spada (after an engraving)



Phot. Anderson

22. Rome. — Palazzo Caffarelli in the Via del Sudario. Commenced in 1515, built by Lorenzetto after plans by Raphael. According to the Master's plans the building was to have had a second story and there were to have been seven windows, but the building was interrupted. The upper story was added later and lengthened so as to give place for seventeen windows, in the XVIII century, by Nicolò Giansimoni di Velletri



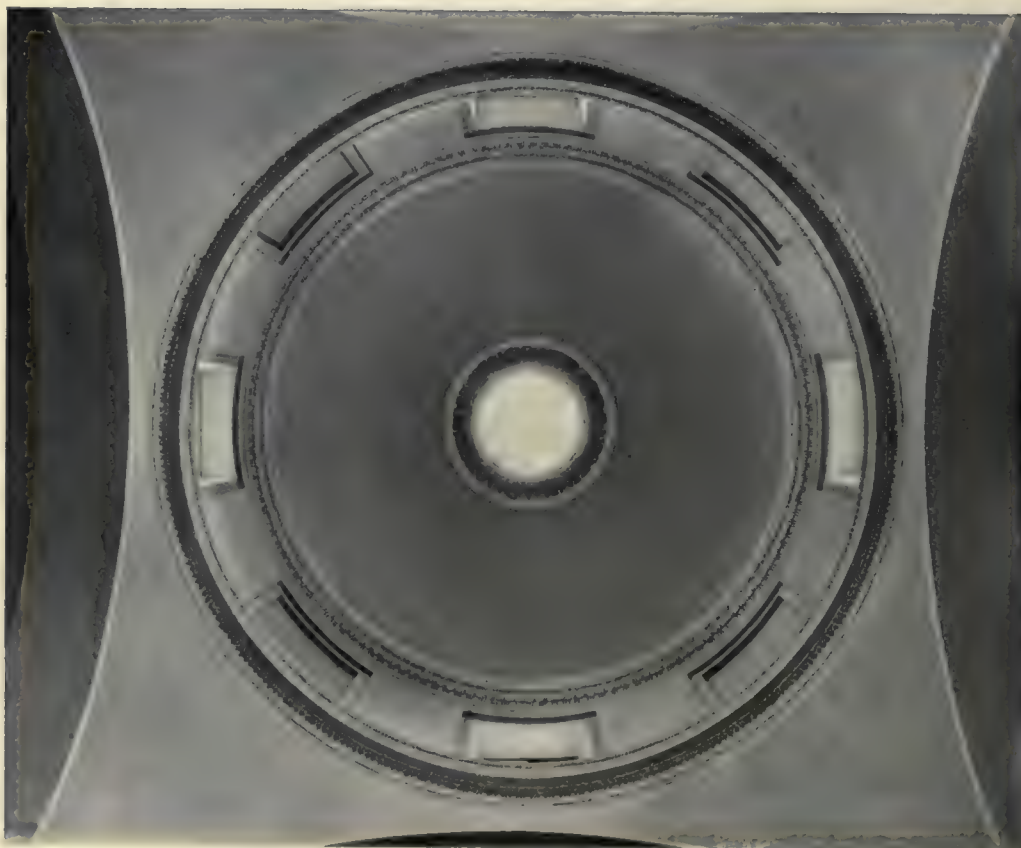
Phot. Moseioni

23. Rome. — Palazzo di Jacopo Bresciano, surgeon to Pope Leo X (later Palazzo Costa), begun in 1515, after a design attributed to Raphael



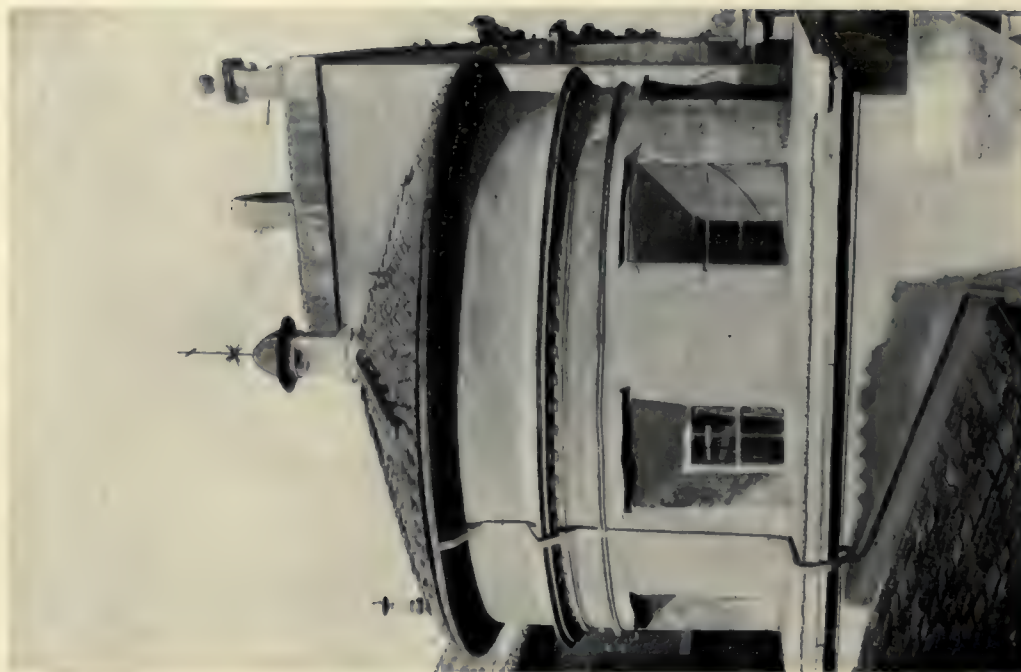
Phot. Carboni

24. Rome. — S. Eligio degli Orefici, begun by Raphael in 1509, but finished later



Phot. Carboni

25. Rome. — S. Eligio degli Orefici begun by Raphael in 1509, but finished later. The Cupola seen from below



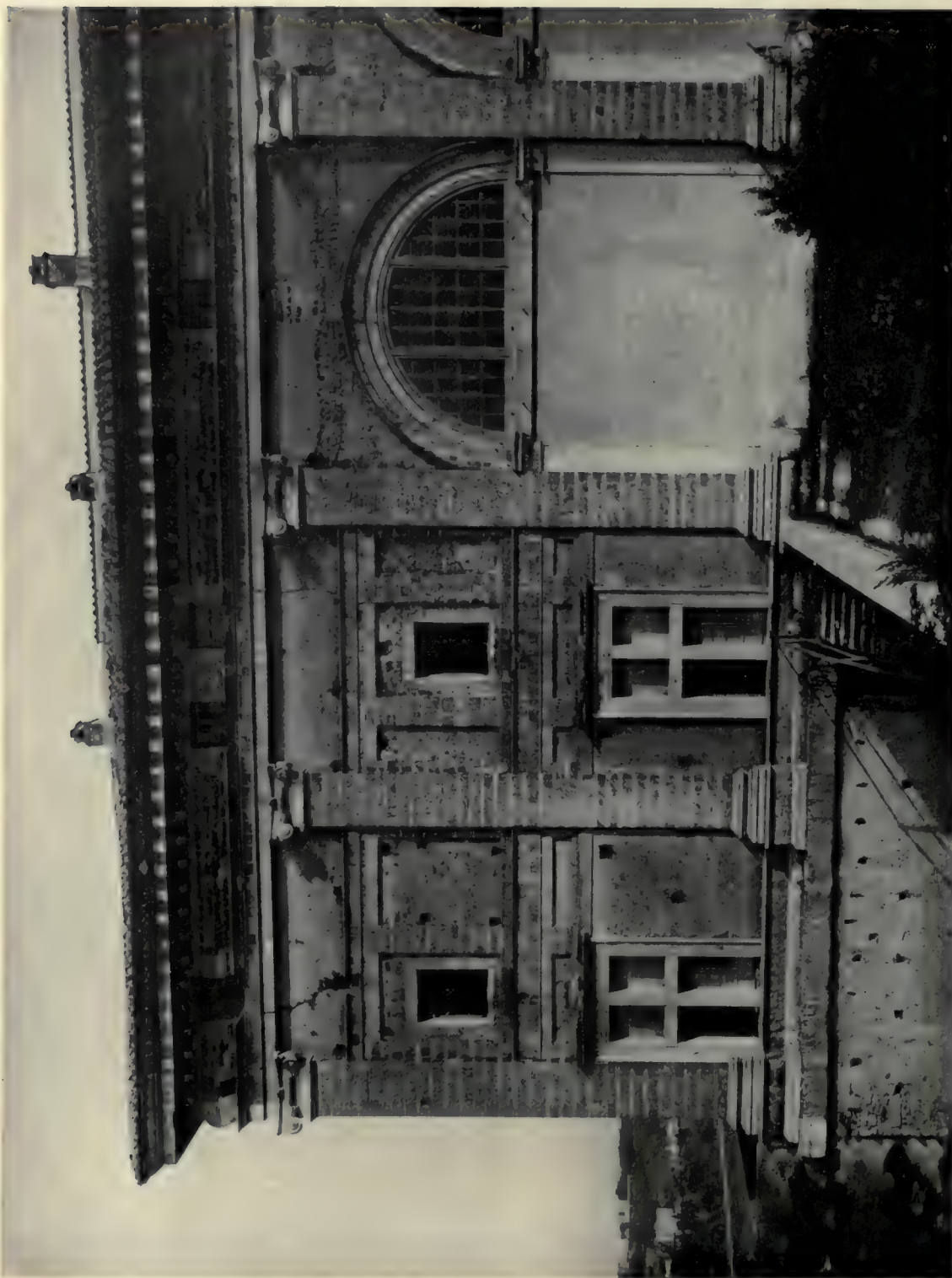
Phot. Carboni

26. Rome. S. Maria del Popolo. Exterior of the Cupola of the Chigi Chapel, built by Raphael in 1512. The construction of the cupola was done under the watchful eye of Antonio da Sangallo the Younger



Phot. Brogi

27. Rome. — S. Maria del Popolo, Interior of the cupola of the Chigi Chapel. Architecture and mosaic decorations after designs by Raphael (1515—1520)



Phot. Anderson

28. Rome. — Villa Madama, built by Raphael for Cardinal Giulio di Medici, afterward Pope Clement VII. It was known as Villa Madama after Archduchess Margareta of Austria daughter of Charles V. purchased it. Antonio da Sangallo the younger and Giulio Romano both took part in its building



Phot. Anderson

29. Rome. — Loggia of Villa Madama, built by Raphael in 1519. Stucco ornamentation by Giovanni da Udine. Paintings by Giulio Romano in 1525, two years after Giulio di Medici had become Pope Clement VII



Phot. Anderson

30. Rome. — Part of Loggia of Villa Madama, built by Raphael in 1519, stucco work by Giovanni da Udine, painted by Giulio Romano in 1525, two years after Giulio di Medici had become Pope Clement VII



Phot. Anderson

31. Rome. — Loggia of the Villa Madama, built by Raphael in 1519, stucco ornamentation by Giovanni da Udine in 1525



Phot. Anderson

32. Rome. — Part of Loggia, Villa Madama, stucco ornamentation by Giovanni da Udine, 1525



Phot. Anderson

33. Rome. — Loggia of Villa Madama, another part. Stucco ornamentation by Giovanni da Udine, in 1525



Phot. Anderson

34. Rome. — Details of Loggia of the Villa Madama.
Stucco ornamentation by Giovanni da Udine, 1525



Phot. Anderson

35. Rome. — Details of Loggia of the Villa Madama.
Stucco ornamentation by Giovanni da Udine, 1525



Phot. Alinari

36. Florence. — Palazzo del Vescovo di Troia, now Pandolfini Palace. Built after Raphael's plans (1516—1520) by Francesco di Giuliano da Sangallo. The fact that in 1516 Francesco was but 22 years old gives reason to suppose that another architect designed it. Vasari attributes the plans to Raphael



Phot. Carboni

37. Todi. — La Consolazione, begun by Cola di Matteuccio da Caprarola and Gabriele di Giovanni da Como in 1508. Finished in 1607



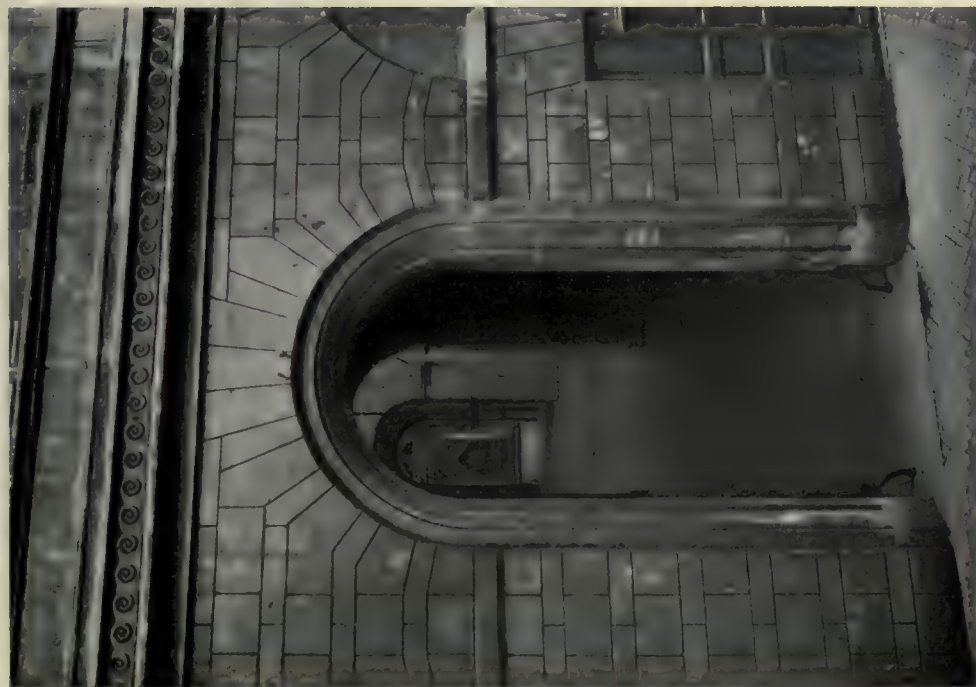
Phot. Arti Grafiche, Bergamo

38. Pesaro. — Villa Imperiale near Pesaro, by Girolamo Genga. Upper courtyard (1521—1540)



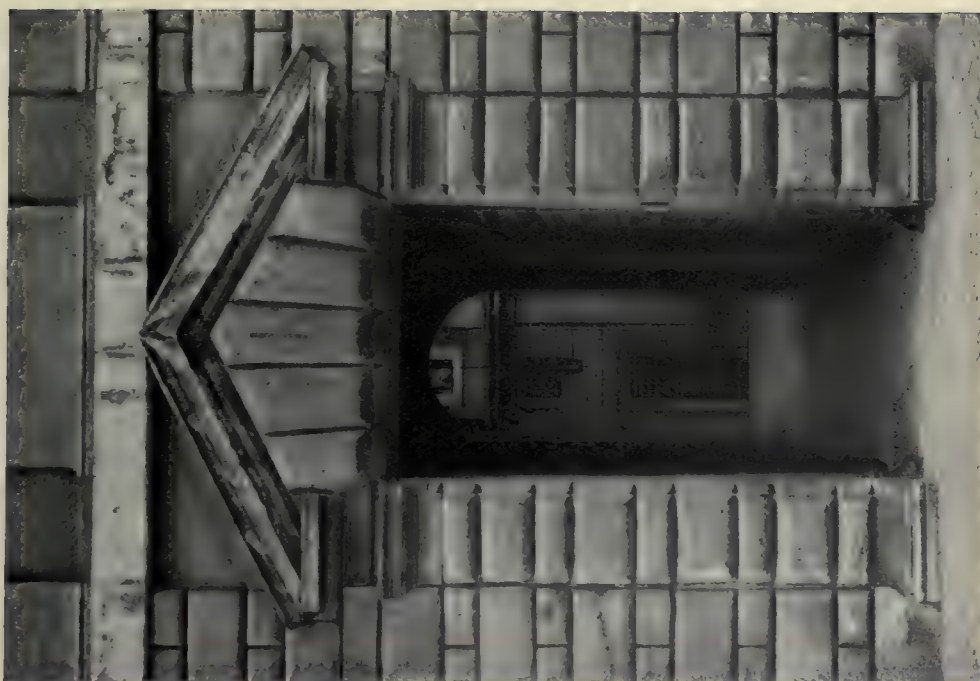
Phot. Alinari

39. Rome. — S. Maria dell' Orto 1512, architecture by Giulio Romano



Phot. Carboni

40. Rome. — Door of Palazzo Ciciaporci-Segni in Via Banco S. Spirito. Built by Giulio Romano about 1521



Phot. Carboni

41. Rome. — Door of Palazzo Maccarani. Built by Giulio Romano about 1525



Phot. Alinari

42. Mantua. — Colonnade in the Garden of the Palazzo del Te. Built by Giulio Romano in 1525—1526



Phot. Alinari

43. Mantua. — Palazzo del Te. Built by Giulio Romano in 1525—1526, decorated in 1527—1535



Phot. Carboni

44. Mantua. — Palazzo del Te. Built by Giulio Romano in 1525—1526, Main Entrance



Phot. Arti Grafiche, Bergamo

45. Mantua. — Palazzo del Te. Built by Giulio Romano



Phot. Carboni

46. Mantua, — Palazzo del Te. Built by Giulio Romano



Phot. Carboni

47. Mantua. — Palazzo del Te, Main Entrance Hall. Built by Giulio Romano



Phot. Carboni

48. Mantua. — Palazzo del Te, Entrance to the Garden Colonnade. Built by Giulio Romano



Phot. Carboni

49. Mantua. — Palazzo del Te. Built by Giulio Romano. Garden Colonnade



Phot. Carboni

50. Mantua. — Palazzo del Te. Built by Giulio Romano. Garden Colonnade



Phot. Alinari

51. Mantua. — Palazzo del Te. Built by Giulio Romano. Partial View of Gallery



Phot. Carboni

52. Mantua. — Casa Giulio Romano built by him for his own use (about 1544)



Phot. Carboni

53. Mantua. — Casa Giulio Romano. Main Entrance



Phot. Premi

54. S. Benedetto Po. Church built by Giulio Romano (1539 — 1542)



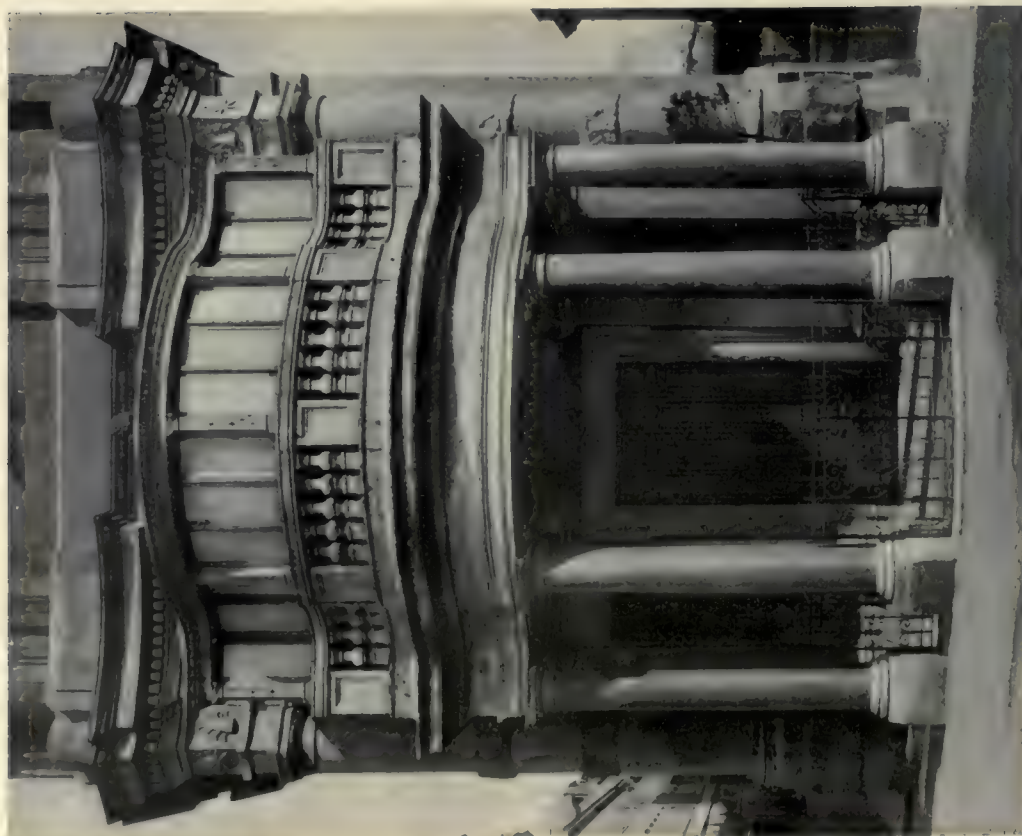
Phot. Carboni

55. Rome. — Castel Sant' Angelo. Hall of the Library (1546), stucco ornamentation by Girolamo da Sermoneta, frescoes by Luzio Romano



Phot. Alinari

57. Florence. — House built by Federico Zuccari in 1578



Phot. Carboni

56. Rome. — Partial View of private house built by Federico Zuccari (1590)



Phot. Arti Grafiche, Bergamo

58. Acquasparta. — Loggia in Courtyard of Palazzo Cesi, built by Guidetto Guidetti in 1561



Phot. Alinari

59. Rome. — S. Caterina dei Funari, built by Guidetto Guidetti (1560—1564)



Phot. Anderson

60. Rome. — La Farnesina, built by Baldassarre Peruzzi in 1509



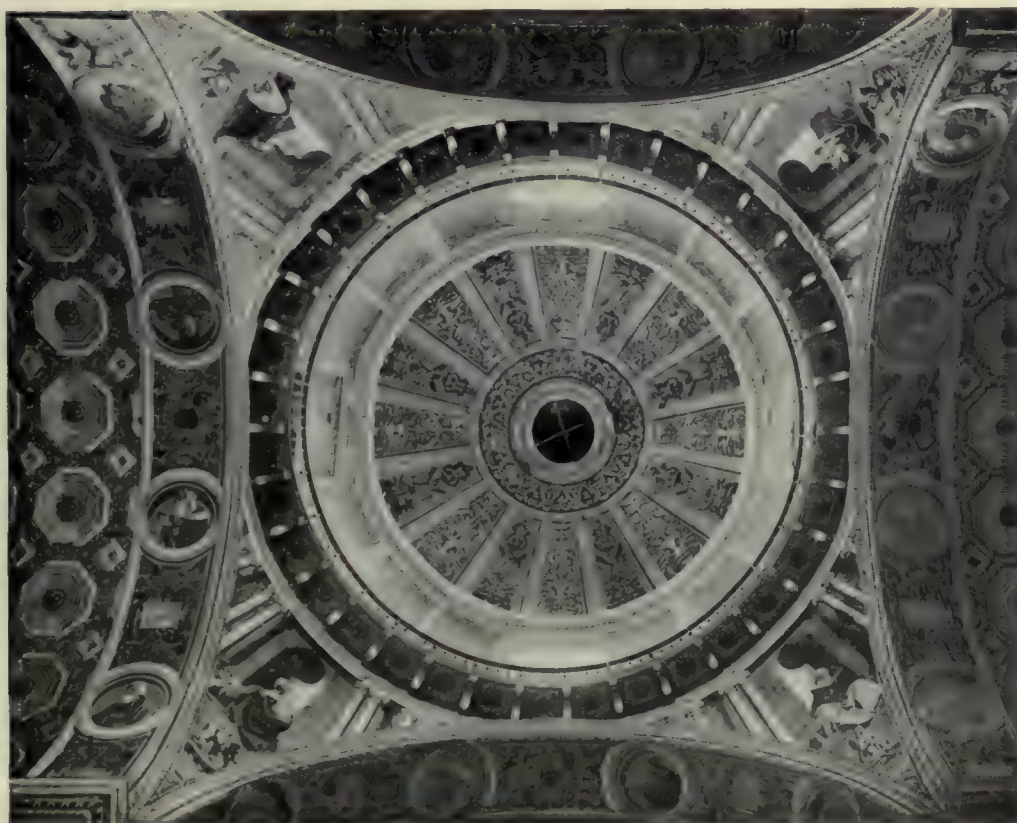
Phot. Carboni

61. Rome. — Detail of La Farnesina



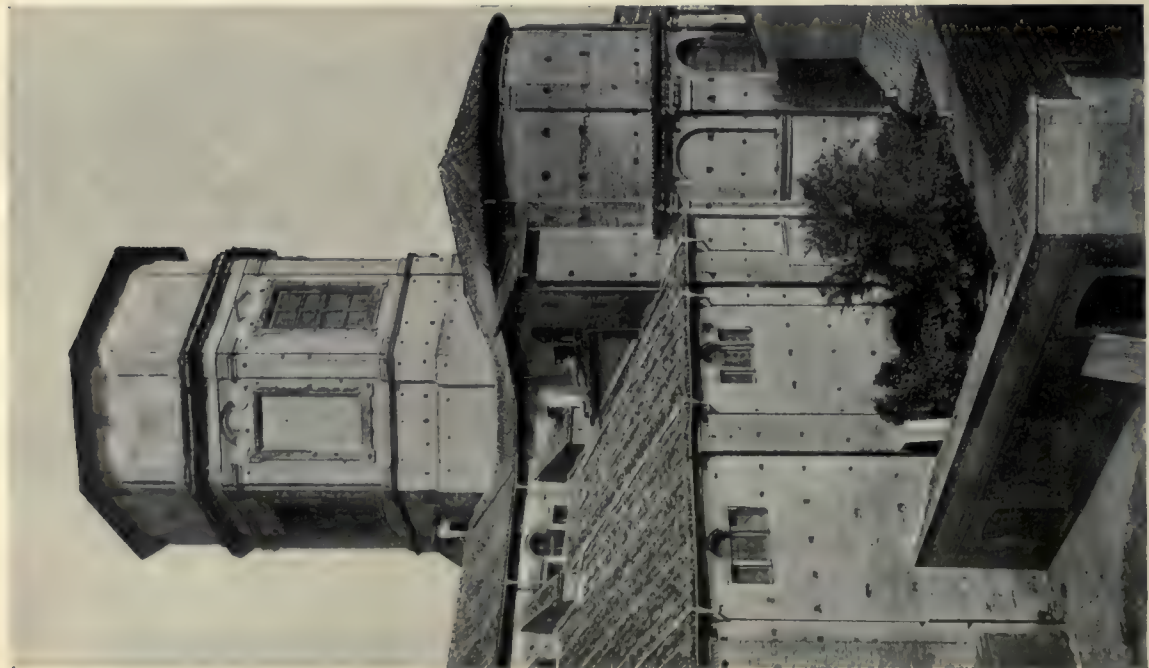
Phot. Carboni

62. Carpi. — S. Niccolò, built about 1515, by Baldassarre Peruzzi



Phot. Carboni

63. Carpi. — Cupola of S. Niccolò, about 1515



Phot. Carboni

64. Carpi. — Cathedral (1514—1515) by Baldassarre Peruzzi.
Windows have been altered



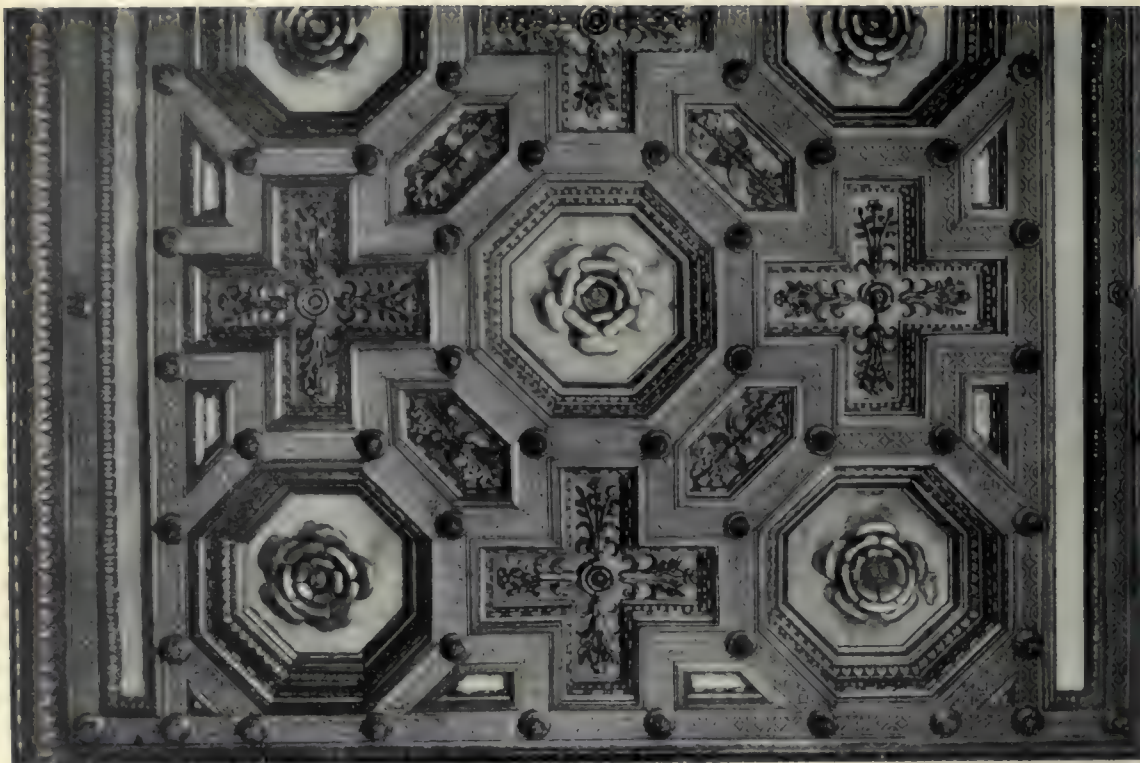
Phot. Carboni

65. Carpi. — S. Niccolo, Interior



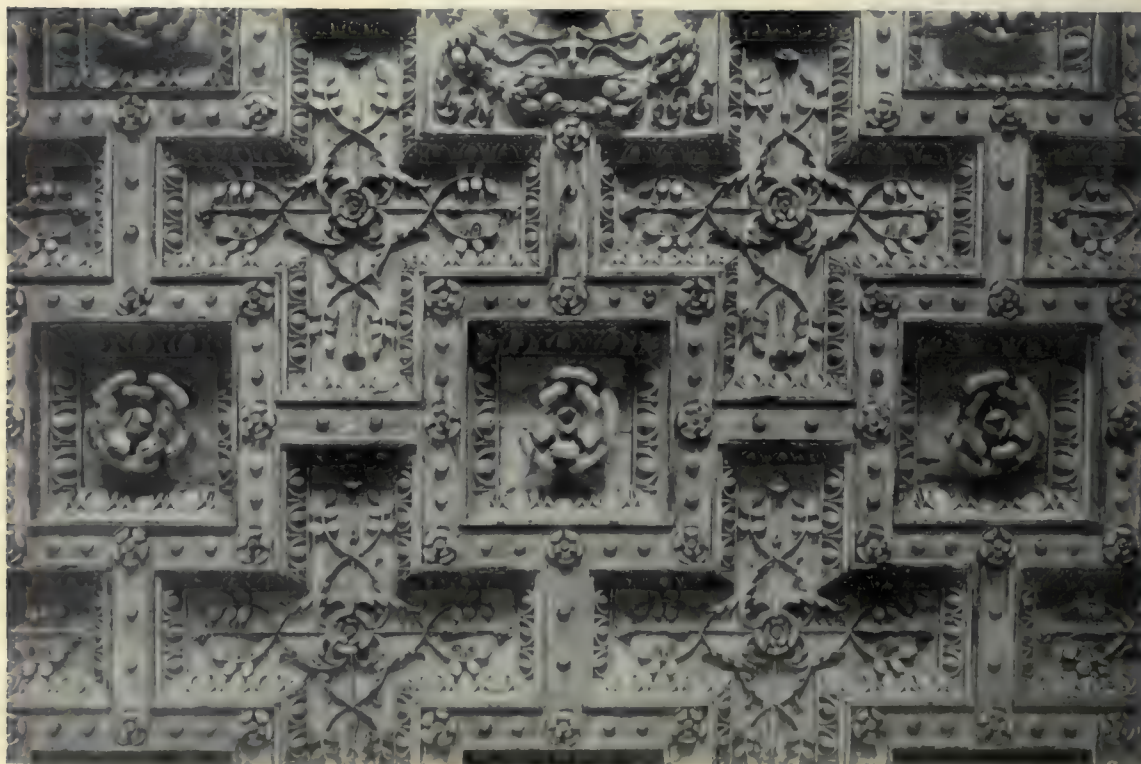
Phot. Alinari

66. Bologna. — Palazzo Albergati. Finished 1519 by Baldassarre Peruzzi.
Enlarged 1584 and 1612



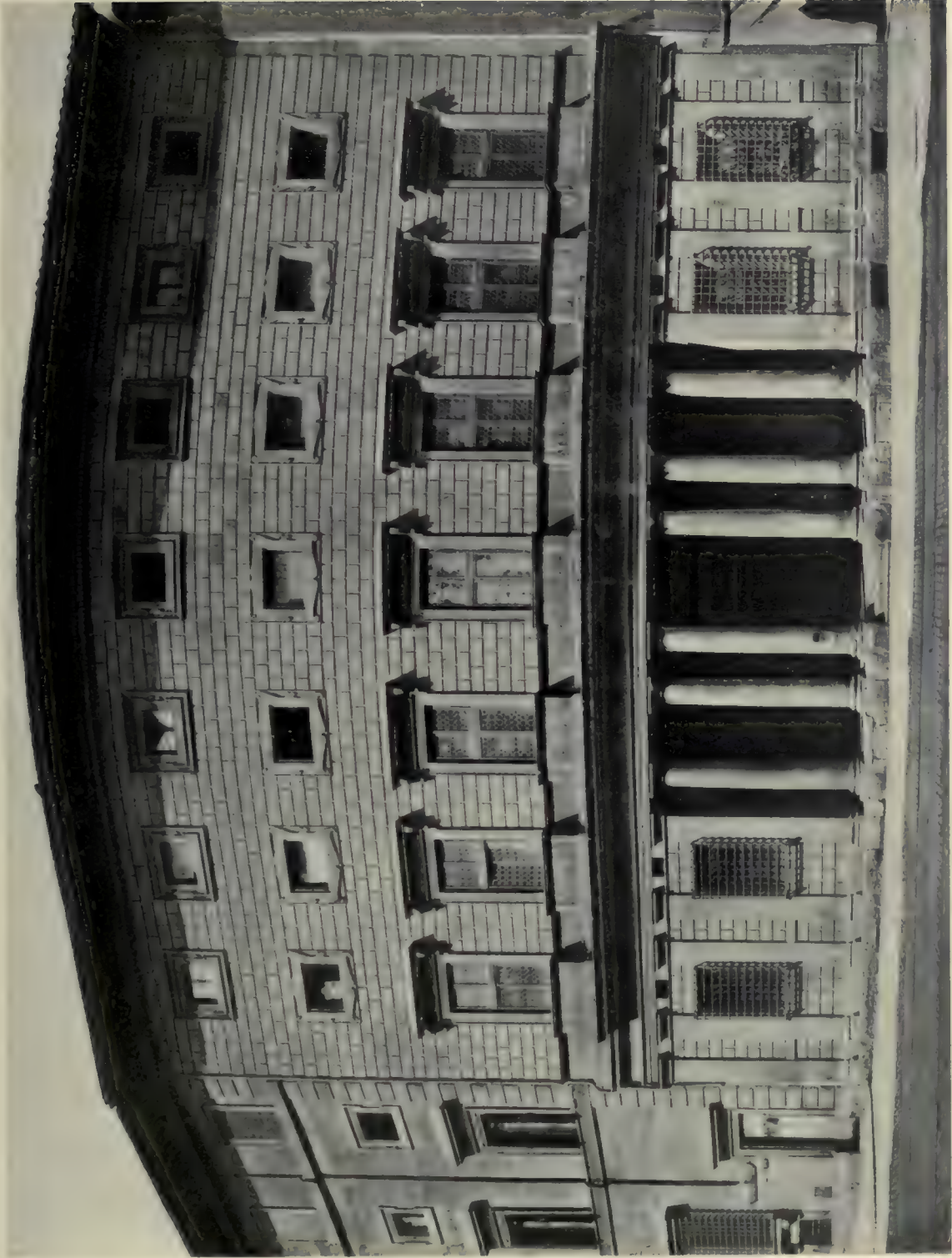
Phot. Alinari

67. Rome. — Cancelleria. Carved Wood ceiling (about 1520) after a design attributed to Baldassarre Peruzzi



Phot. Alinari

68. Rome. — Cancelleria. Carved wood ceiling (about 1520) after design attributed to Baldassarre Peruzzi



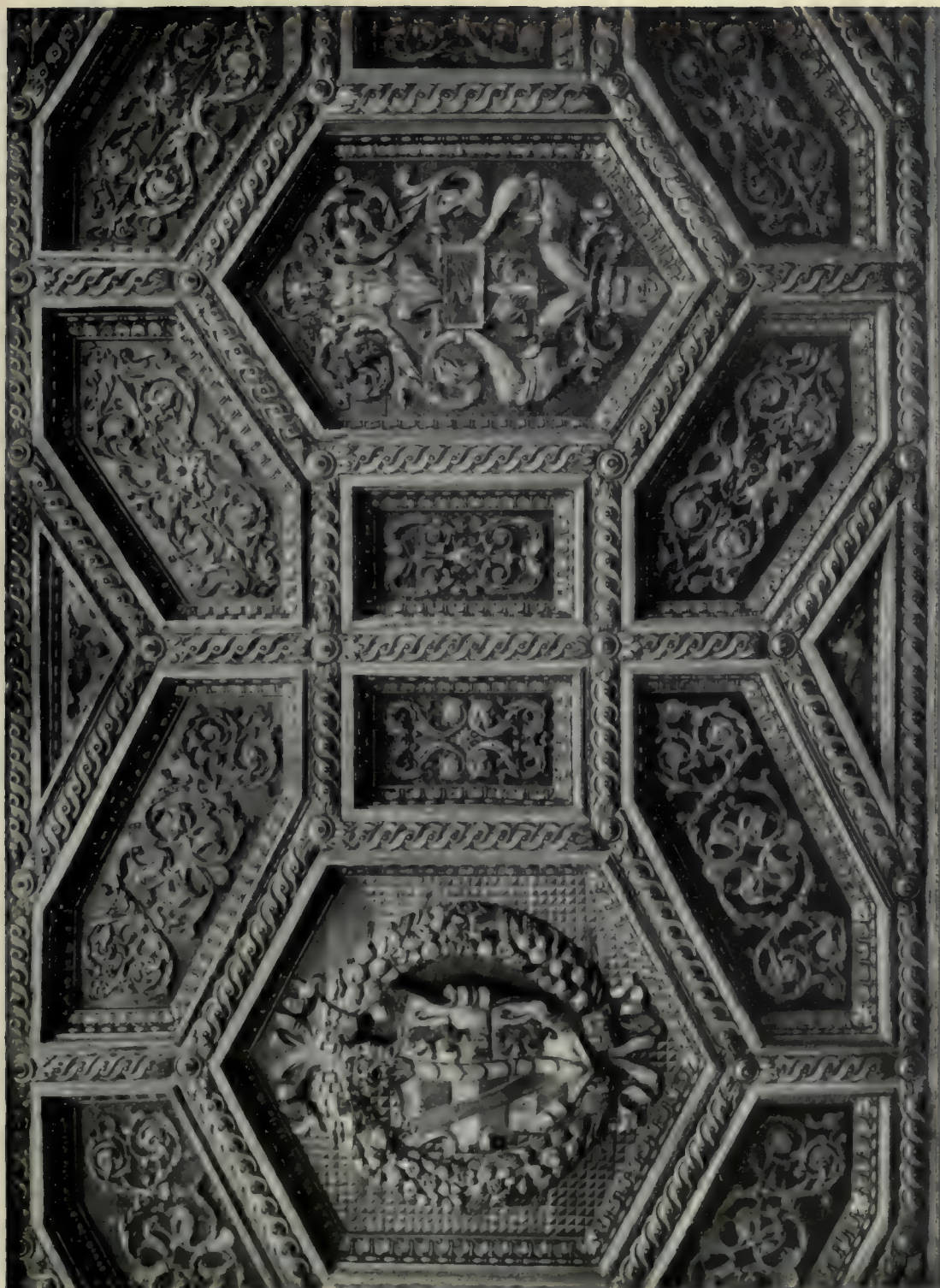
Phot. Anderson

69. Rome. — Palazzo Massimo delle Colonne. Chief Entrance built by Baldassarre Peruzzi (1535)



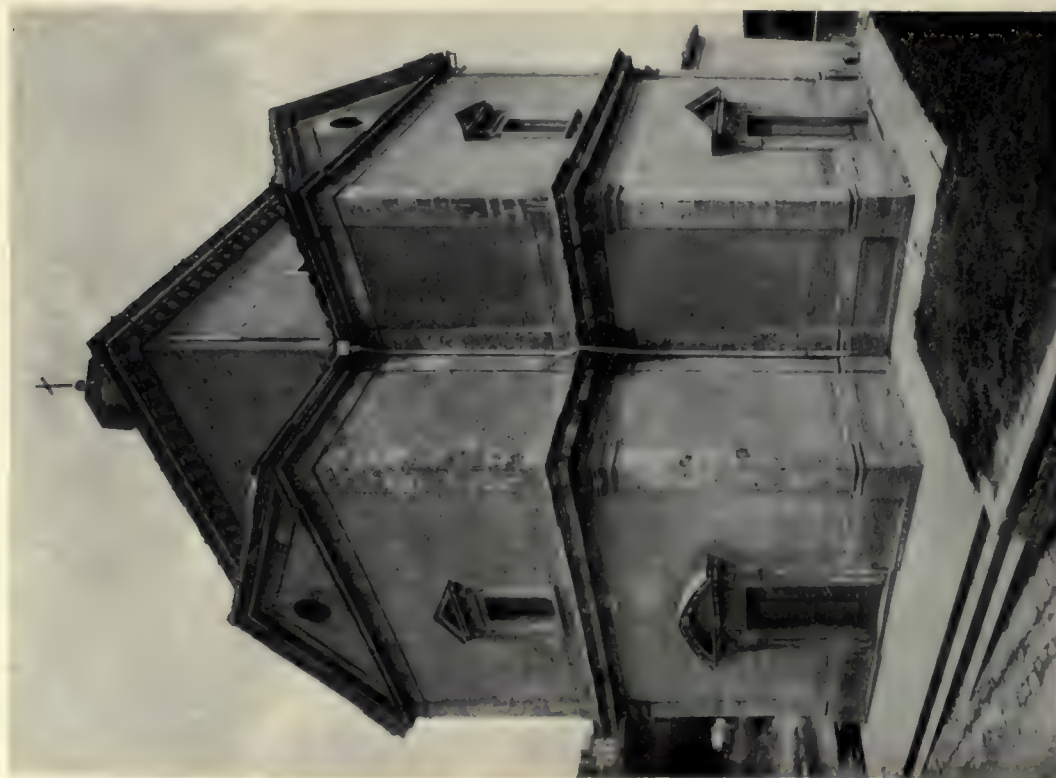
Phot. Anderson

70. Rome. — Palazzo Massimo delle Colonne. First Courtyard. Built by Baldassarre Peruzzi in 1525



Phot. Alinari

71. Rome. — Palazzo Massimo delle Colonne by Baldassarre Peruzzi (1520). Carved wood ceiling of the Loggia Staircase



Phot. Arti Grafiche, Bergamo

72. Chianciano. — San Rusa, built by Baldassarre Lenci of Urbino in 1565



Phot. Carboni

73. Bologna. — S. Michele in Bosco. Main entrance designed by Baldassarre Peruzzi (1521), executed by Giac. Andrea Fiorentino and Bernardino da Milano



Phot. Alinari

74. Montepulciano. — S. Biagio, built (1518—1534) by Antonio da Sangallo the Elder



Phot. Alinari

75. Montepulciano. — S. Biagio, Interior (1518—1534) by Antonio da Sangallo the Elder



Phot. Alinari

76. Montepulciano. — Chapter House built by Antonio da Sangallo the Elder (1518—1534)



Phot. Alinari

77. Fortress of Civitavecchia (about 1515), built by Antonio da Sangallo the Younger



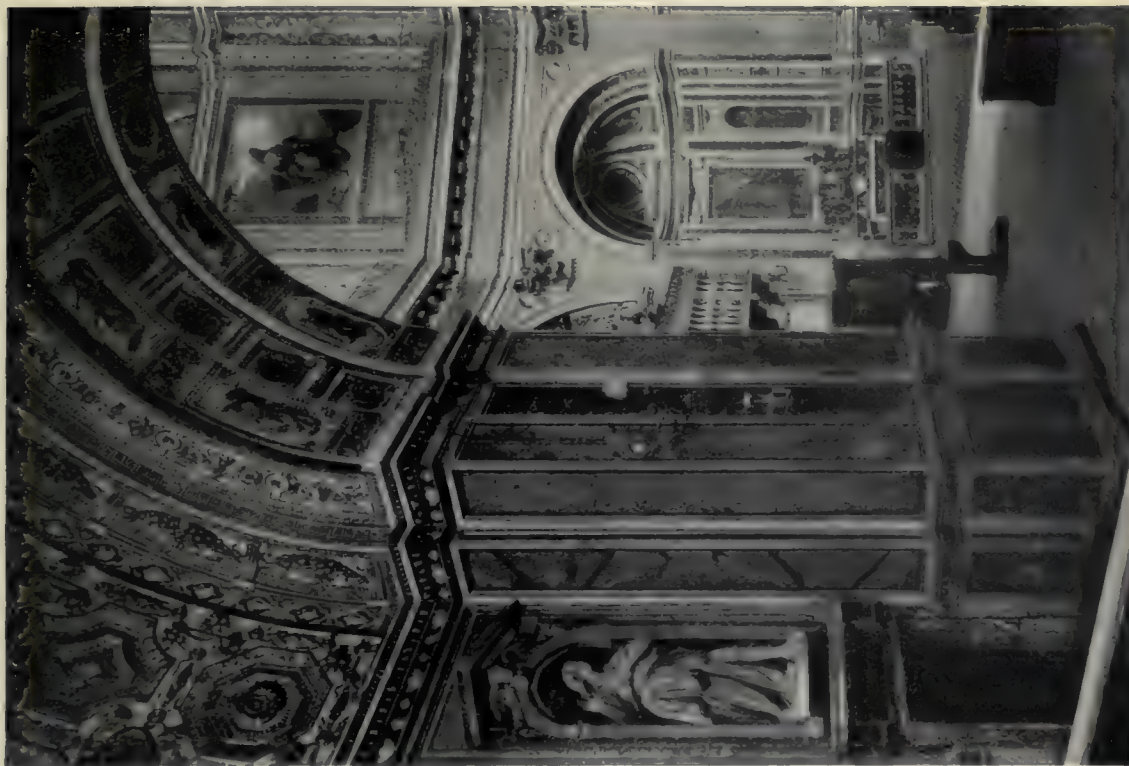
Phot. Carboni

78. Rome. — Madonna di Loreto; lower part built by Antonio da Sangallo the Younger in 1507



Phot. Carboni

79. Rome. — Madonna di Loreto (1507). Door built by Antonio da Sangallo the Younger



Phot. Anderson

80. Rome. — Interior of Madonna di Loreto. Interior begun in 1507 by Antonio da Sangallo the Younger



Phot. Moscioni

81. Rome. — Palazzo del Banco di S. Spirito (1523—1534) built by Antonio da Sangallo the Younger.
The arms above the door and upper cornice with the statues were added in the XVII. century



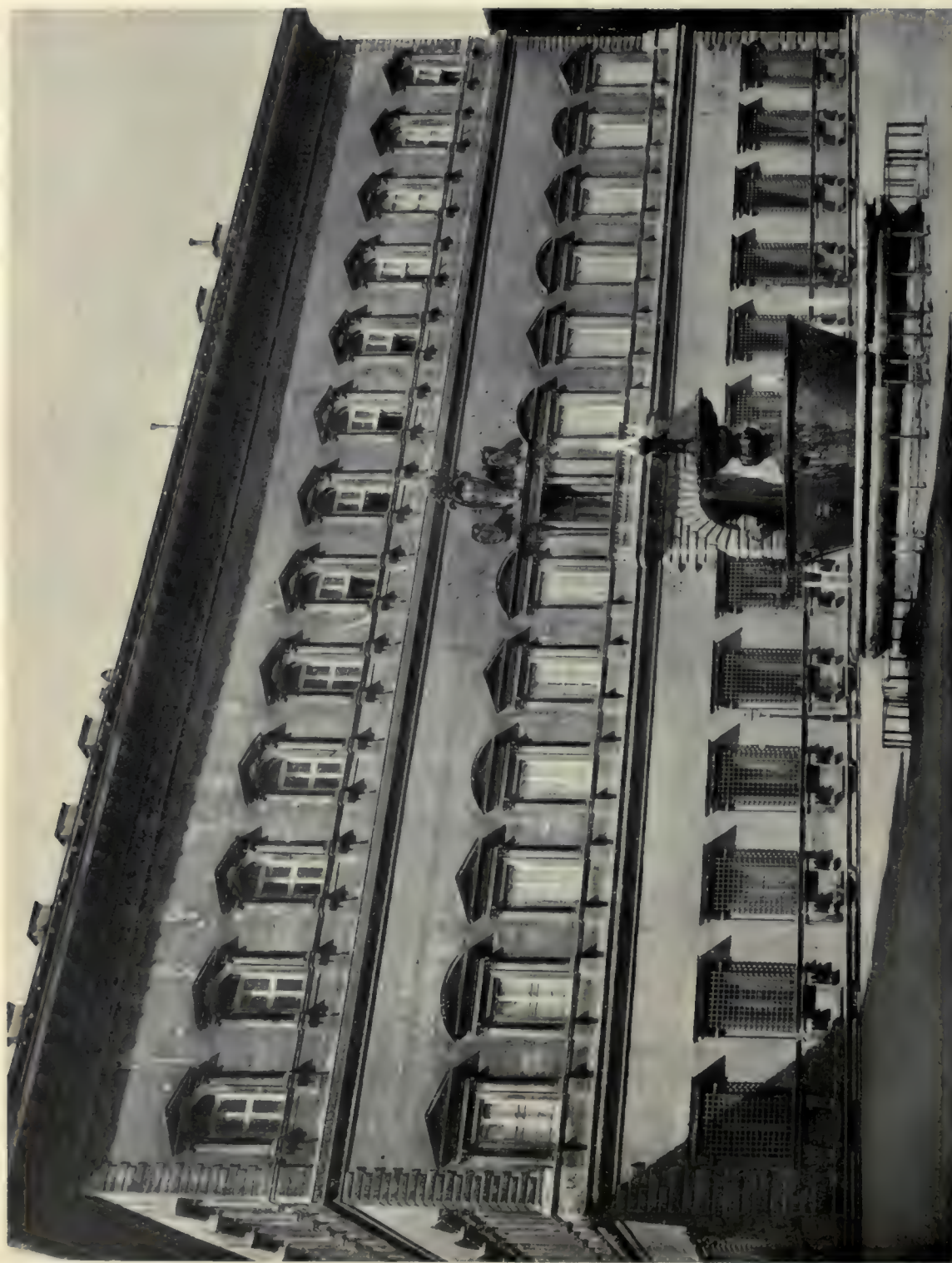
Phot. Alinari

82. Rome. — Vatican, Model of S. Peter's made by Antonio da Sangallo the Younger together with Antonio Labacco (1539—1546). Façade and Bell-towers



Phot. Alinari

83. Rome. — Vatican, Model of S. Peter's, made by Antonio da Sangallo the Younger together with Antonio Labacco (1539—1546). Apsis



Phot. Mosconi

84. Rome. — Palazzo Farnese built about 1530 by Antonio da Sangallo the Younger. Mouldings by Michelangelo and Vignola. Large Central Window by Michelangelo



Phot. Alinari

85. Rome. — Palazzo Farnese. Entrance Hall built by Antonio da Sangallo the Younger (1530—1546)



Phot. Anderson

86. Rome. — Palazzo Farnese. Courtyard, Colonnade and First Floor by Antonio da Sangallo the Younger (1530—1546). Second Floor by Michelangelo (1547—1566)



Phot. Alinari

87. Rome. — Palazzo Farnese. Courtyard by Antonio da Sangallo the Younger. Detail of Arcade (1530—1546)



Phot. Alinari

88. Rome. — Palazzo Farnese. The Back, after a drawing by Antonio da Sangallo the Younger, with the Loggia completed later by Giacomo della Porta (1589)



Phot. Anderson

89. Rome. — Palazzo Farnese. Loggia looking over the Tiber, completed in 1589 by Giacomo della Porta, who followed the lines laid down by Antonio da Sangallo the Younger to whom the First Floor is ascribed



Phot. Anderson

90. Rome. — Palazzo Farnese. Principal Entrance. Door and Lateral Windows by Antonio da Sangallo the Younger (circa 1532) big central Window and Coat of Arms above by Michelangelo (about 1550). The Balustrade was added in the XIX. Century by Antonio Cipolla



Phot. Alinari

91. Rome. — Palazzo Farnese, the Courtyard, Windows by Michelangelo (1550—1564)



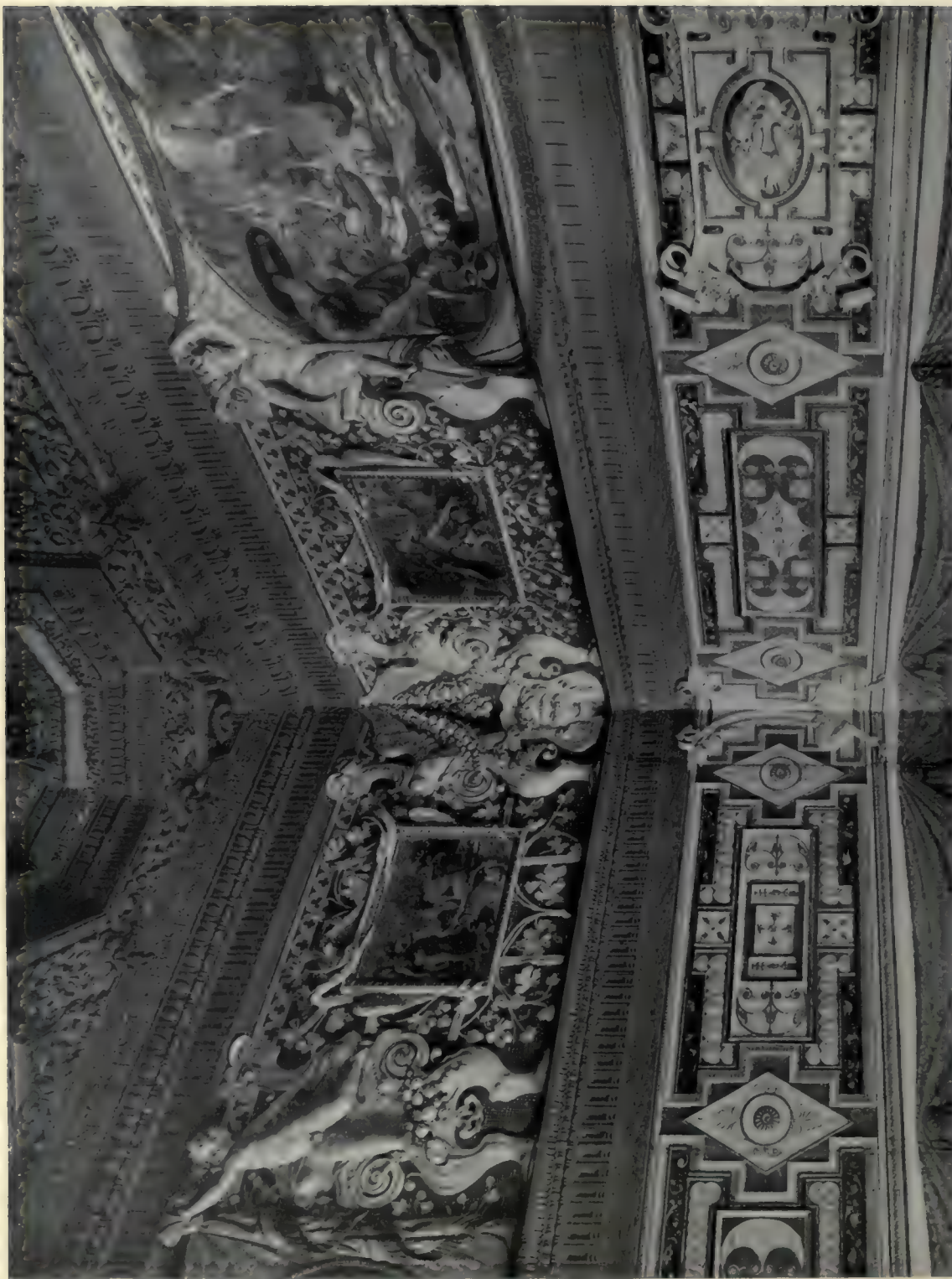
Phot Anderson

92. Rome. — Palazzo Farnese. Ceiling (1530—1546) after designs by Antonio da Sangallo the Younger



Phot. Anderson

93. Rome. — Palazzo Farnese. Ceiling (about 1540) after designs by Antonio da Sangallo the Younger



Phot. Alinari

94. Romæ. — Palazzo Farnese. Frieze by Daniele Ricciarelli da Volterra (about 1540)



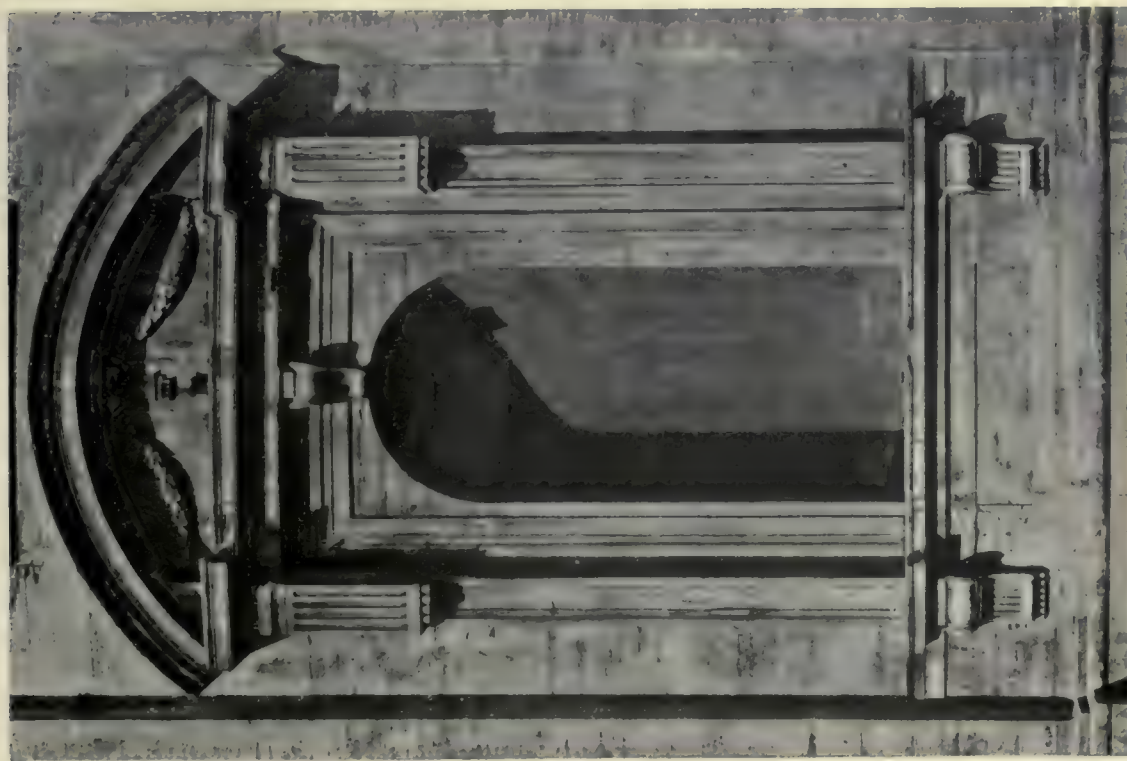
Phot. Anderson

95. Rome. — S. Peter's; Exterior, built by Michelangelo after the plans of Bramante (1547—1551)



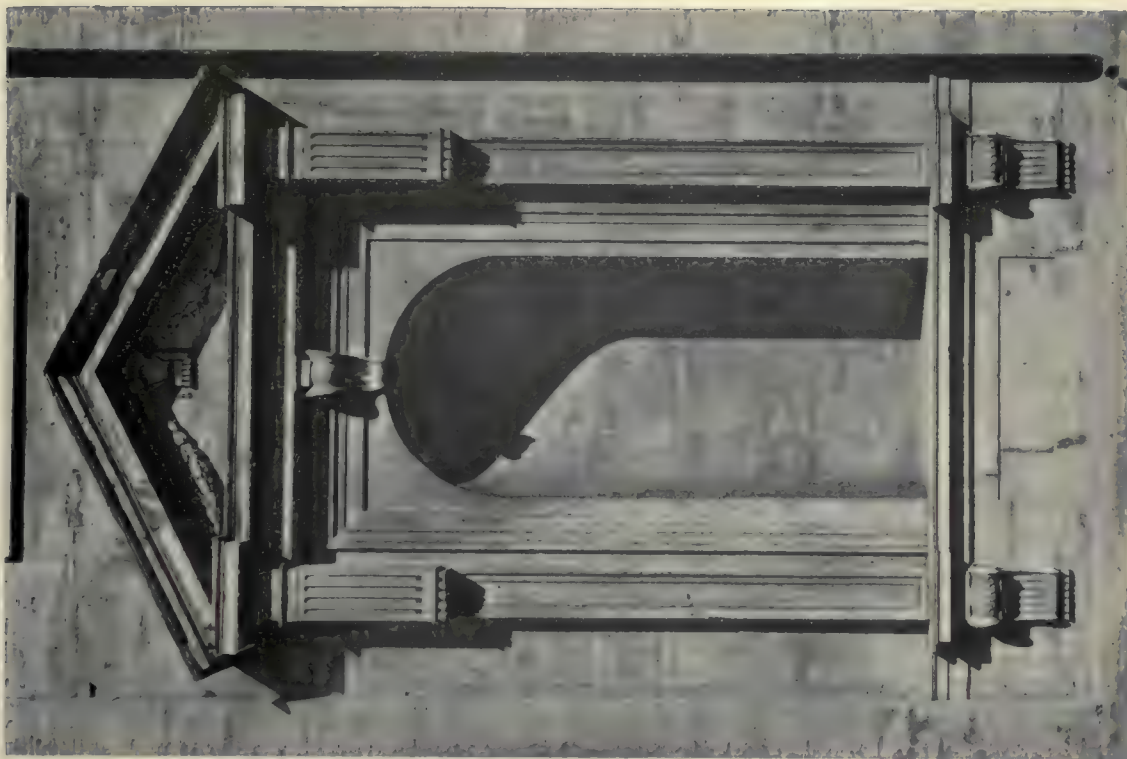
Phot. Anderson

96. Rome. — S. Peter's; the Apsis by Michelangelo



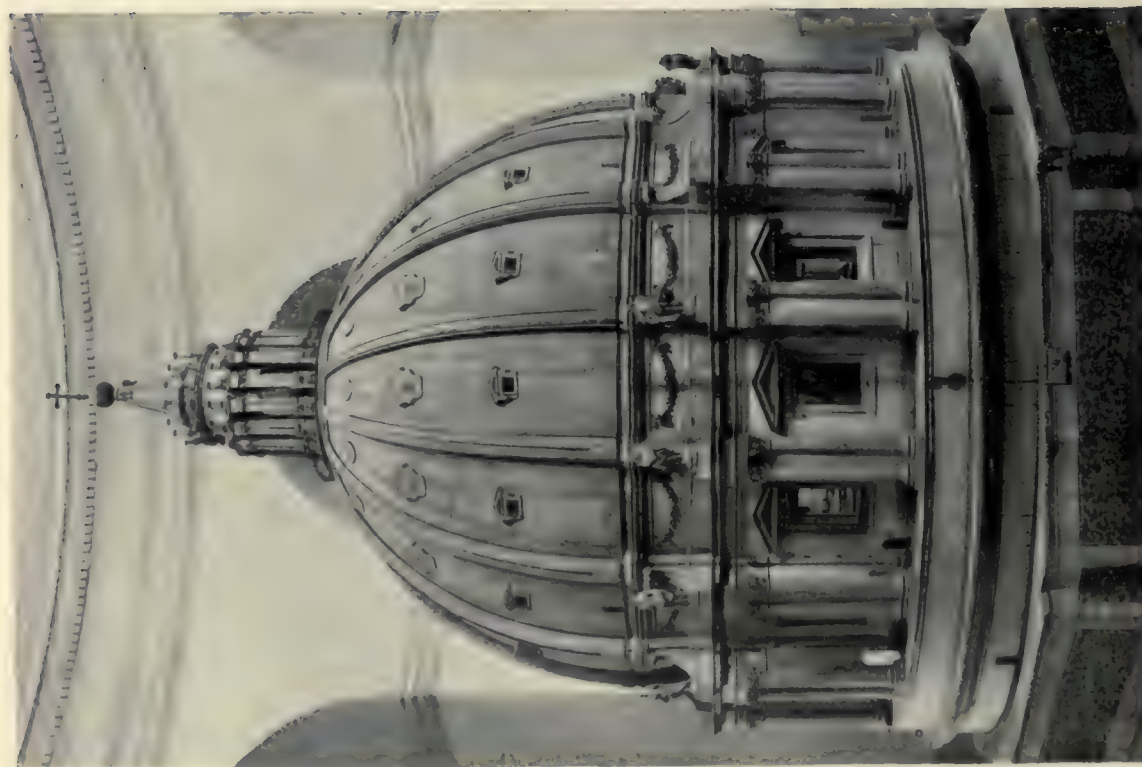
Phot. Anderson

97. Rome. — S. Peter's; Niche in the Apsis by Michelangelo



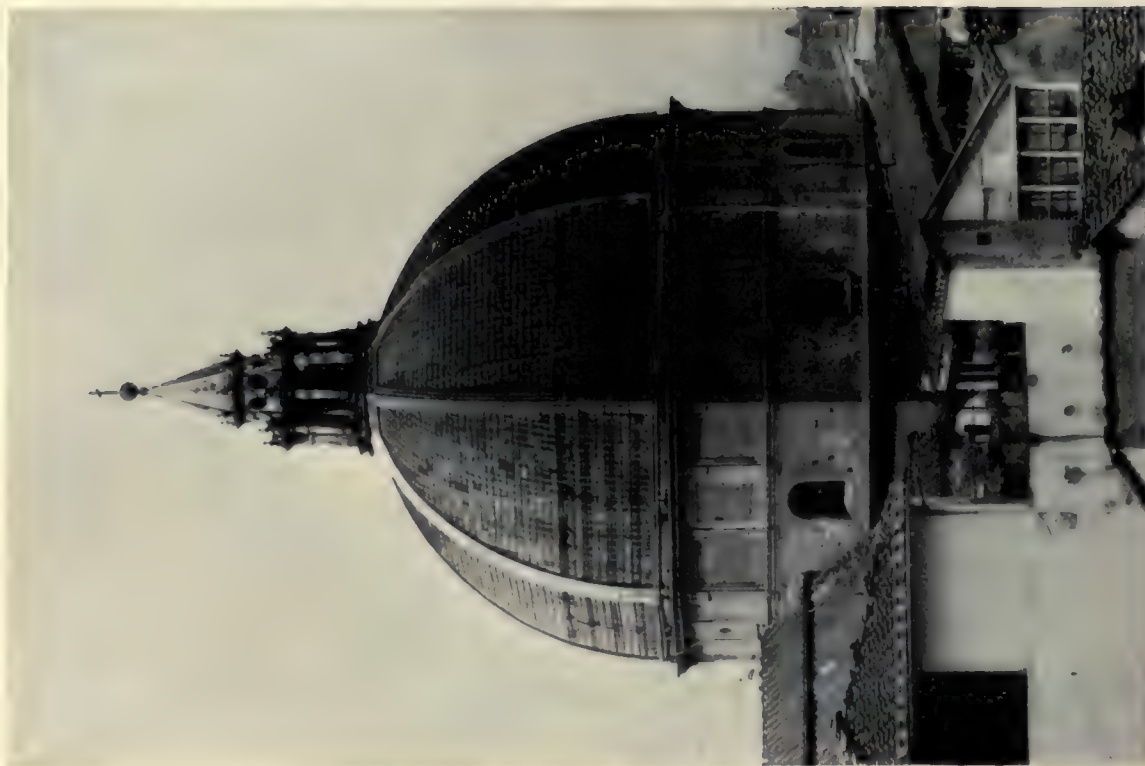
Phot. Anderson

98. Rome. — S. Peter's; Niche in the Apsis by Michelangelo



Phot. Alinari

99. Rome. — S. Peter's. Wooden Model of Cupola made in 1558 by Giovanni Francese, after the one made in plaster by Michelangelo



Phot. Perazzo

100. Pistoja. — S. Maria dell' Umiltà, Cupola by Giorgio Vasari (1561)



Phot. Anderson

101. Rome. — S. Peter's; Cupola. Built by Michelangelo as far as the Tambour, completed at the end of the XVI. Century under the direction of Giacomo della Porta and Domenico Fontana



Phot. Anderson

102. Rome. — S. Peter's; Interior of the Cupola, Mosaics by Marcello Provenzale, after designs by Giuseppe Cesari, called Cavalier d'Arpino



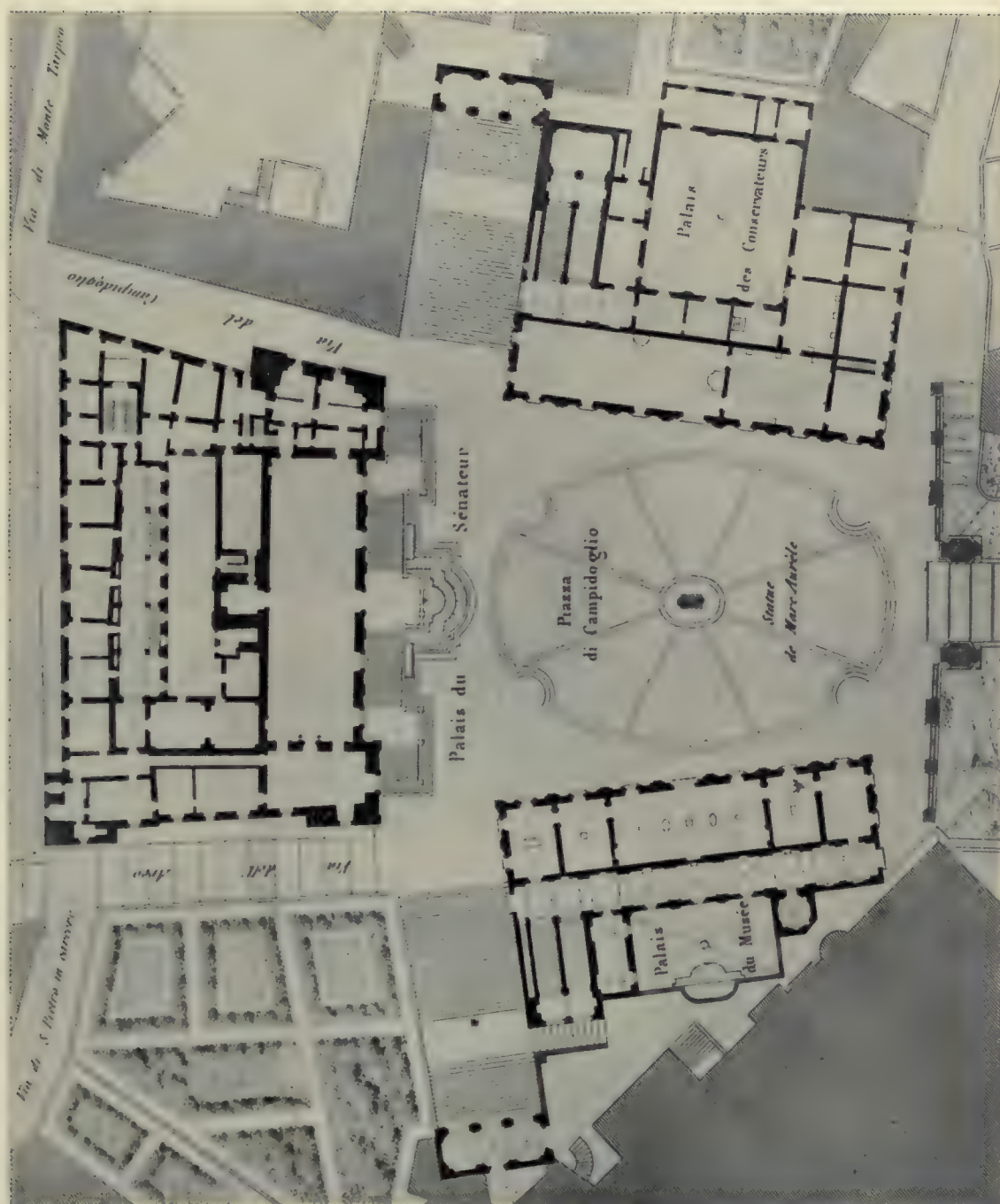
Phot. Alinari

103. Florence. — New Sacristy in S. Lorenzo. Architecture by Michelangelo (1520—1536)

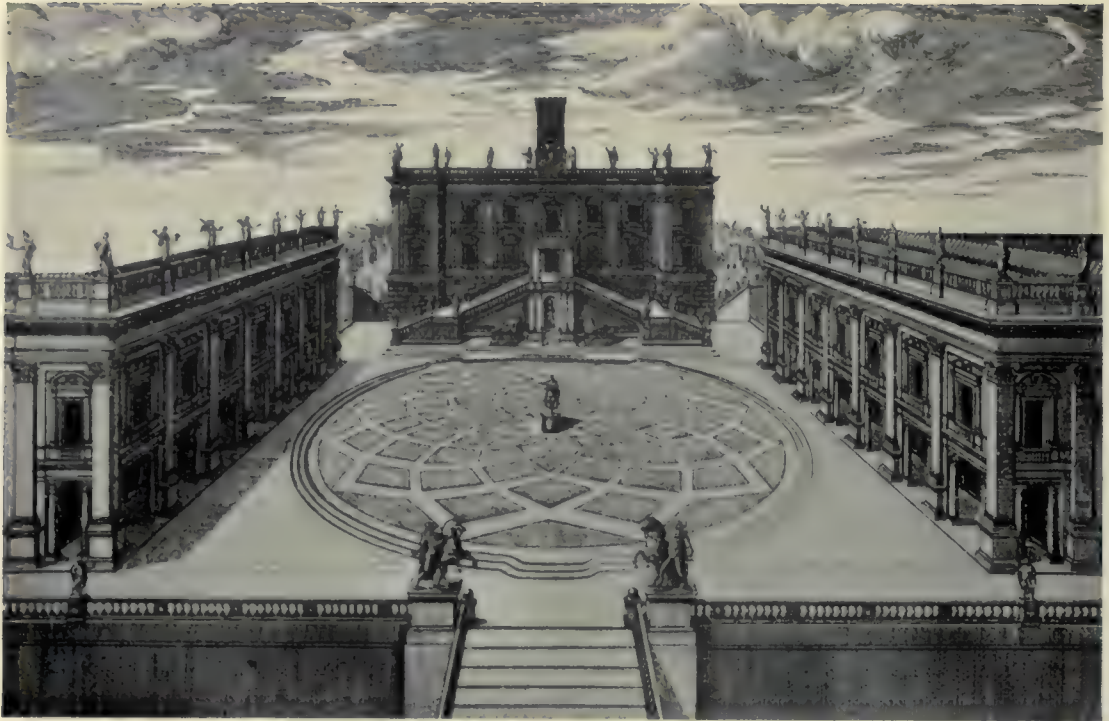


Phot. Alinari

104. Florence. — S. Lorenzo. The Library by Michelangelo (1521—1526)



105. Rome. — Plan of the Capitol

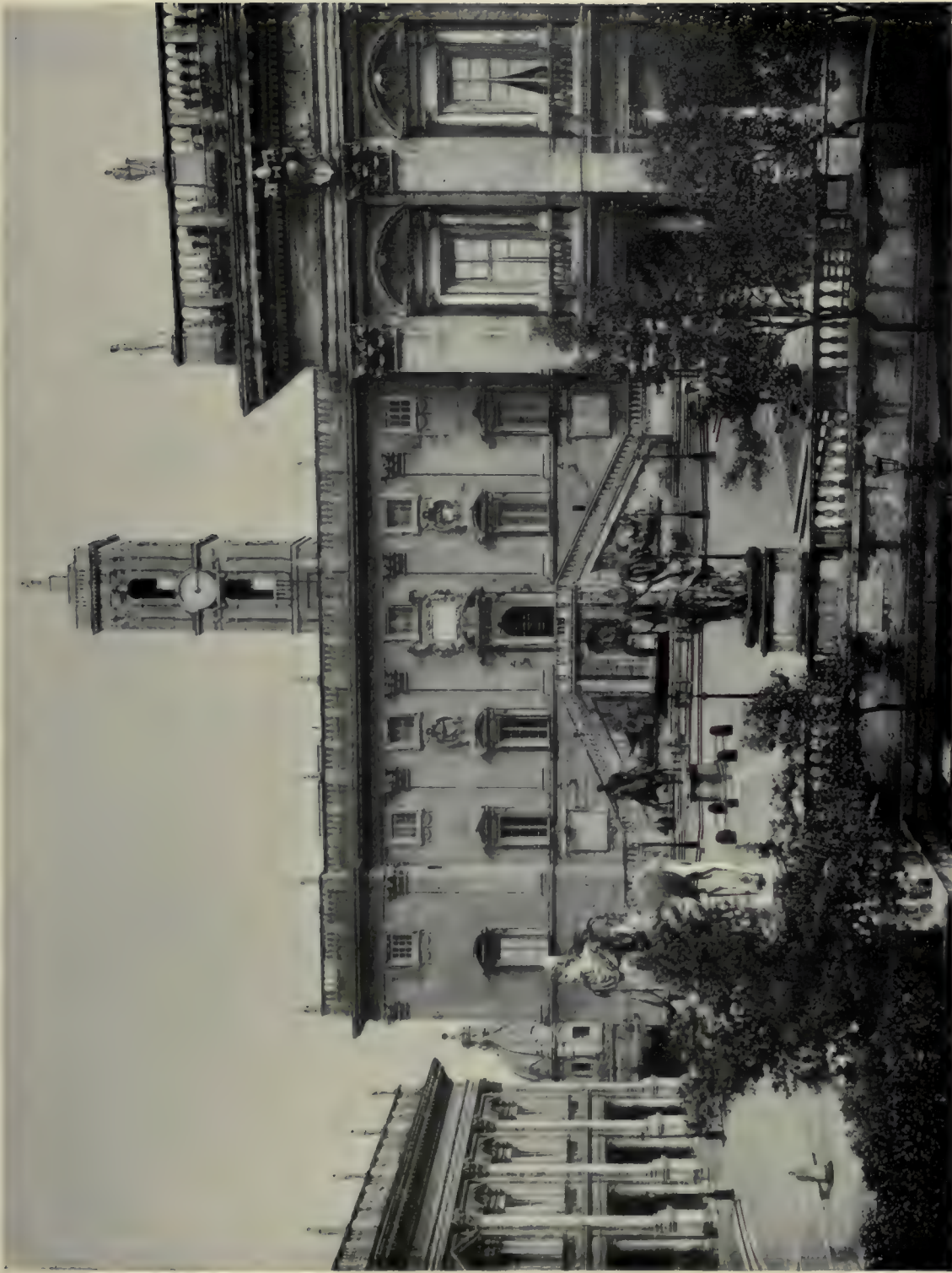


106. Rome. — Capitoline Square. After the first plan made by Michelangelo in 1536, engraved by Stefano du Pérac in 1569



Phot. Carboni

107. Rome. — Capitoline Square. Palace of the Conservators, by Michelangelo. Middle Window by Giacomo del Duca



Phot. Carboni

108. Rome. — Capitoline Square. Architecture by Michelangelo. The Palace of the Senators was altered under Pope Clement XIII, who, in 1593, commissioned Girolamo Rainaldi to carry out the plans made by Giacomo della Porta. The Fountain had been already added in 1588. The Museum to the left was likewise built under Clement VIII, (1593—1605) by Giacomo del Duca, who adjusted his designs to those of Michelangelo in the Palace of the Conservators opposite to the Museum



Phot. Carboni

109. Rome. — The Capitol. Part of the Palace of the Conservators



Phot. Alinari

110. Rome. — Porta Pia, designed by Michelangelo (1560)



Phot. Alinari

111. Rome. — S. Pietro in Vincoli. Tomb of Pope Julius II, completed in 1544. Lower Part. Superstructure and figures by Michelangelo



Phot. Alinari

112. Rome. — S. Maria degli Angeli (1559—1565). Adapted by Michelangelo from the main hall of the Thermae of Diocletian, altered by Luigi Vanvitelli in 1749



Phot. Alinari

113. Florence. — Palazzo degli Uffizi (1550—1574) by Giorgio Vasari; after his death completed from his designs by Alfonso Parigi



Phot. Perazzo

114. Florence. — Palazzo degli Uffizi by Giorgio Vasari. Detail (1560—1574)



Phot. Perazzo

115. Florence. — Palazzo degli Uffizi. Colonnade by Giorgio Vasari.



Phot. Perazzo

116. Florence. — Entrance to Library of S. Lorenzo. Architecture by Michelangelo (1521—1526). Stairs by Vasari (1575)



Phot. Perazzo

118. Florence. — Door in the Palazzo Uffizi, by
Giorgio Vasari (1560—1574)



Phot. Alinari

117. Florence. — Small Loggia of the Arte della Seta.
Guild of the Silk-Weavers, by Giorgio Vasari (1551)



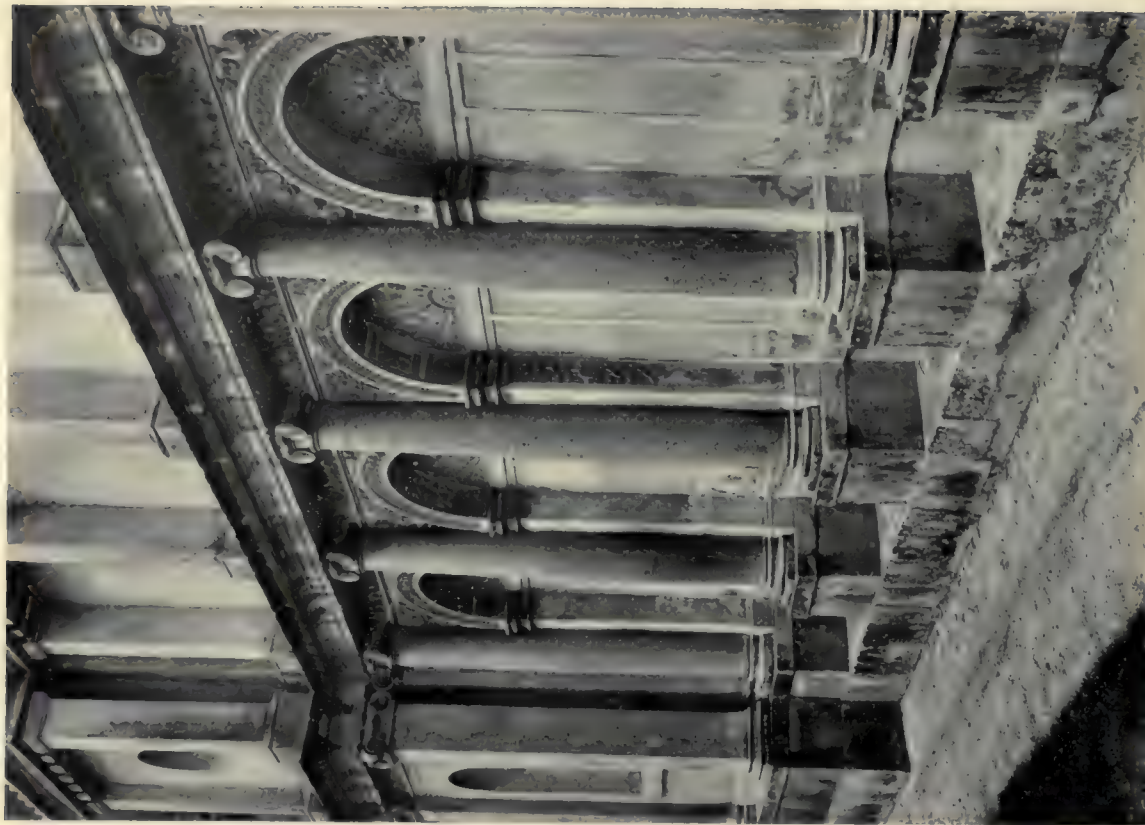
Phot. Alinari

119. Rome. — S. Pietro in Montorio. Balustrade in the Chapel S. Paolo, executed by Bartolomeo Ammannati after a drawing by Vasari



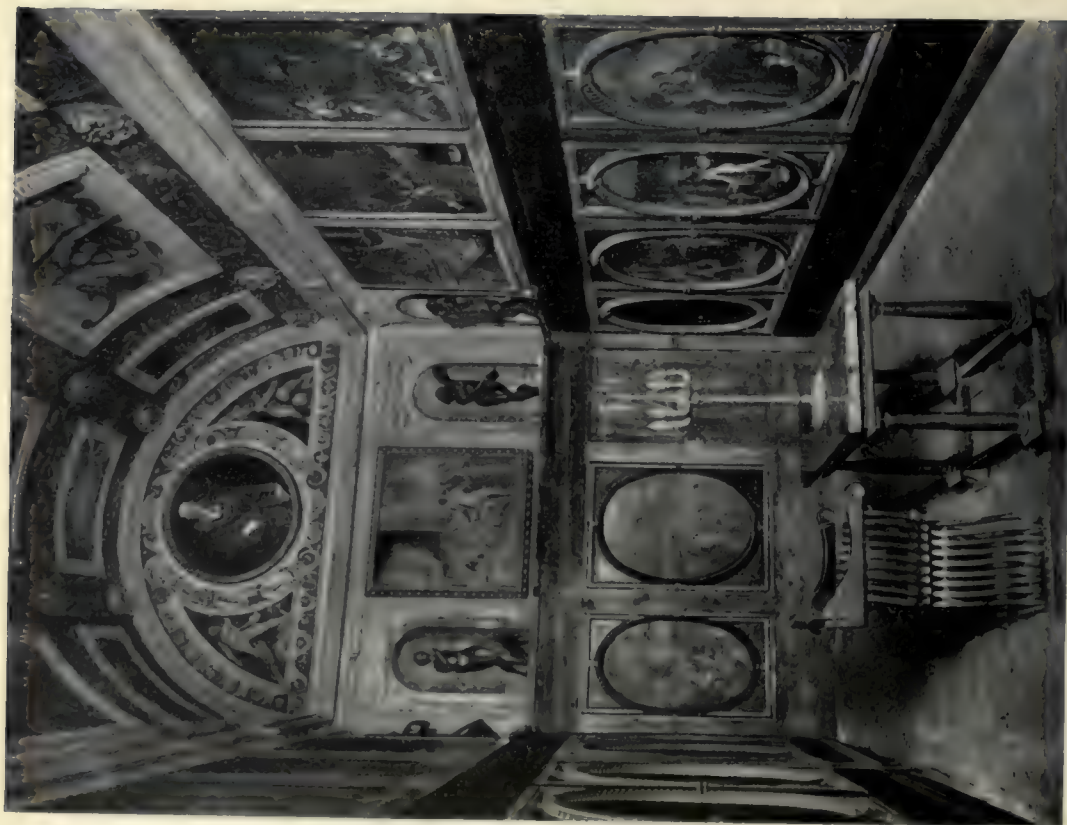
Phot. Alinari

120. Florence. — Library of S. Lorenzo. Steps by Vasari (1558)



Phot. Carboni

122. Rome. — Palazzo di Villa Giulia, Garden Wall by Bart. Ammannati and Vasari (1550—1552)



Phot. Alinari

121. Florence. — Palazzo Vecchio. Writing-room of Francesco de' Medici (1570—1573). Built under the direction of Vasari



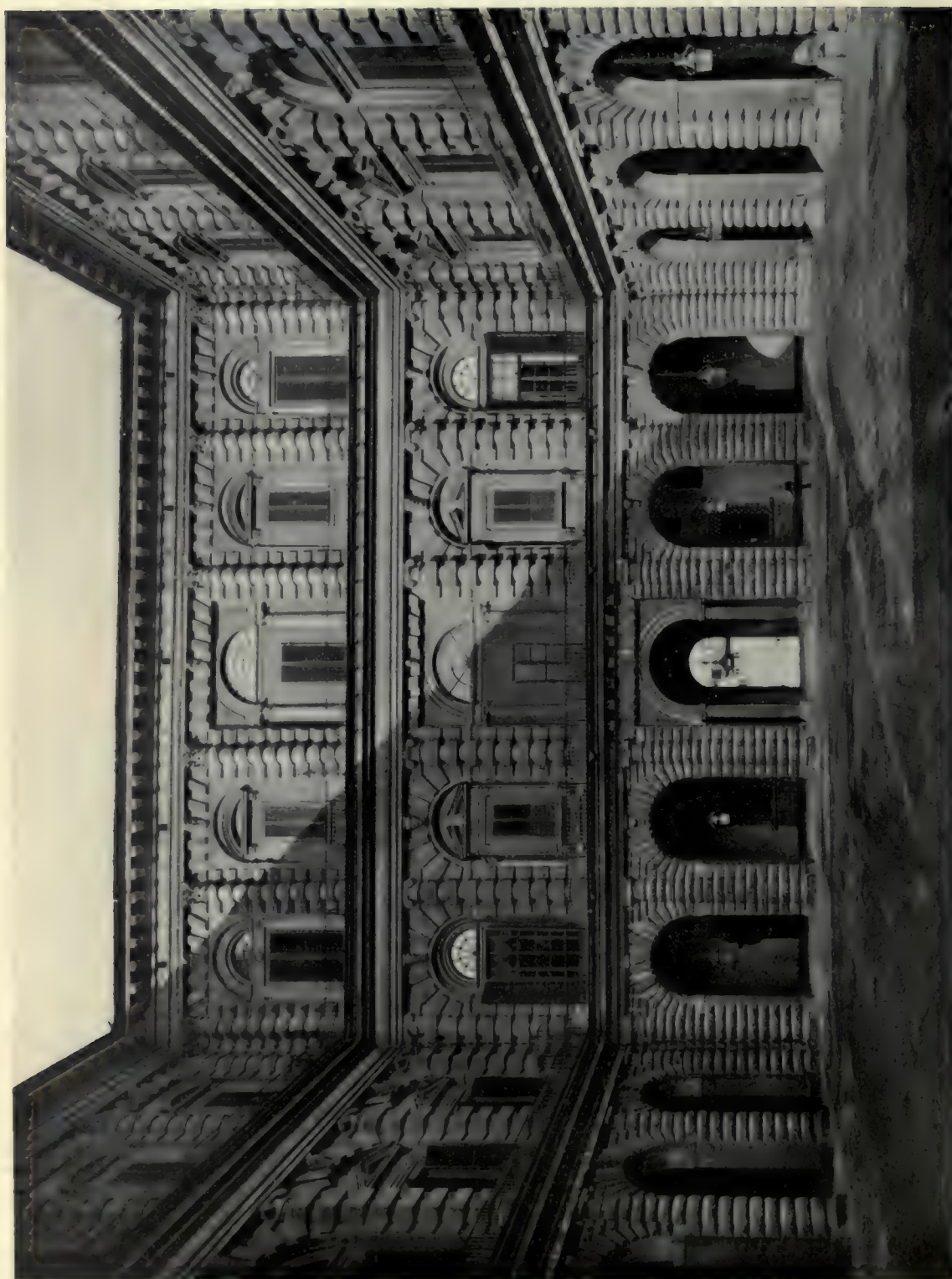
Phot. Carboni

123. Rome. — Palazzo di Villa Giulia. Loggia (1554—1555) by Ammannati



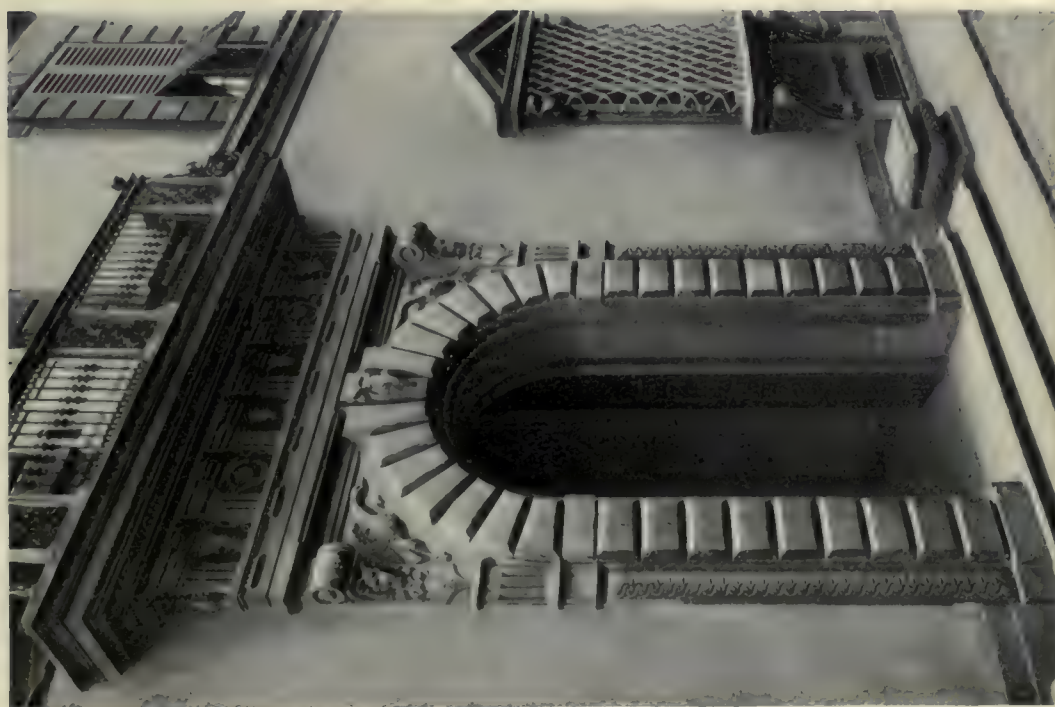
Phot. Carboni

124. Rome. — Palazzo di Villa Giulia. "Fonte Bassa" (1544—1555) by Ammannati and Vasari



Phot. Alinari

125. Florence. — Palazzo Pitti. Courtyard (1558—1570) by Ammannati



Phot. Alinari

126. Florence. — Palazzo Giugni by Ammannati (1560); Door



Phot. Alinari

127. Florence. — Palazzo Pitti. Window in Courtyard (about 1560)
by Ammannati



Phot. Alinari

128. Montepulciano. — Interior of the Cathedral (1570) by Ammannati



Phot. Alinari

129. Lucca. — Palazzetto della Provencia. Entrance to the Courtyard of the Swiss, by Ammannati (1577—1583)



Phot. Alinari

130. Lucca. — Present Palazzo della Provincia (1577) by Ammannati



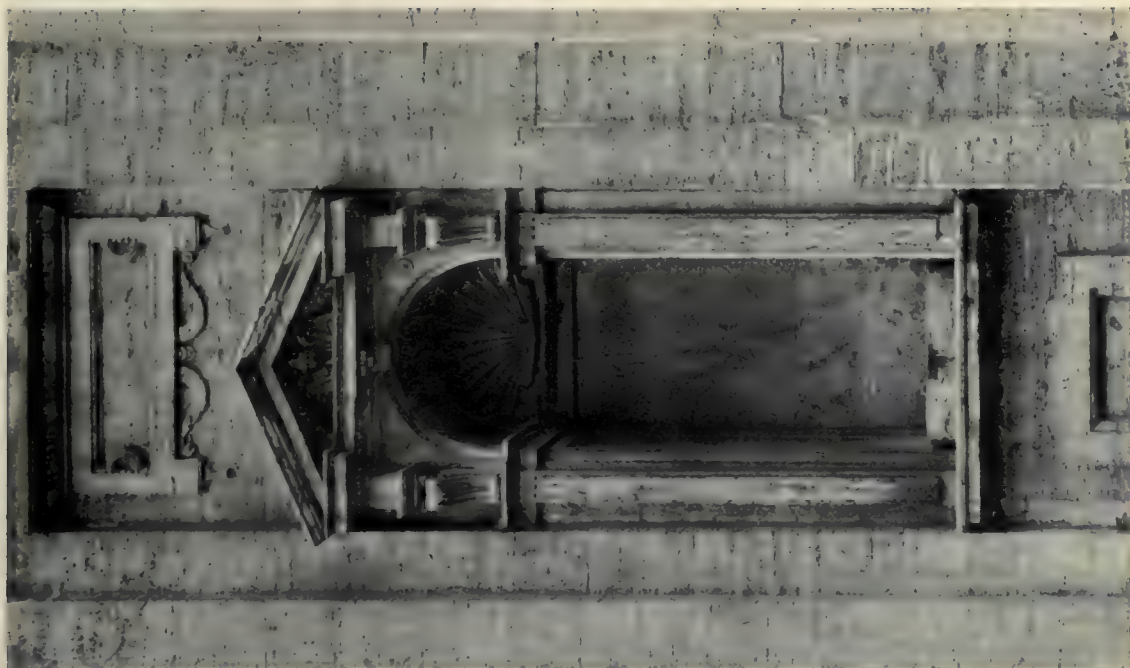
Phot. Alinari

131. Lucca. — Present Palazzo della Provincia (1577) by Ammannati; Courtyard



Phot. Alinari

132. Rome. — Palazzo del Collegio Romano, by Ammannati (1582)



Phot. Alinari

134 a. Rome. — S. Maria di Monserrato, part of Façade.
Built by Francesco Capriani da Volterra towards the end
of the XVI. Century



Phot. Alinari

133. Florence. — Palazzo Ramirez de Montalvo, now Pazzi (1568)
by Ammannati



Phot. Anderson

134. Rome. — Palazzo Spada, Façade. Commenced in 1550 at the order of Pope Julius III, probably by Girolamo da Carpi, (who imitated the Palazzo Branconio dall' Aquila by Raphael, see fig. 21). When the palace in 1556 came into the possession of Cardinal Capodiferro he commissioned Giulio Mazzoni to provide the façade with stucco ornaments.



Phot. Anderson

135. Rome. — Palazzo Spada, Part of Façade



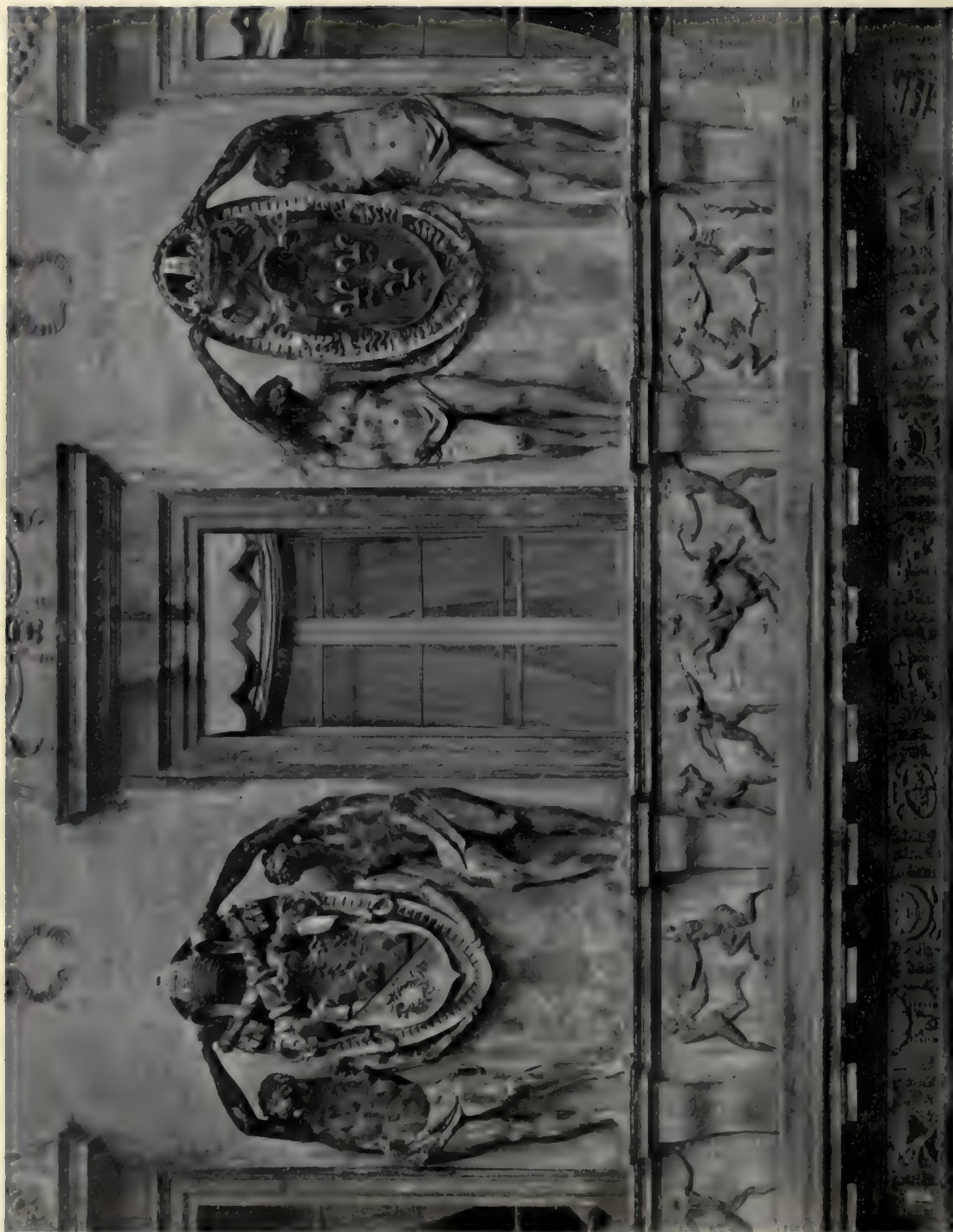
Phot. Brogi

136. Rome. — Palazzo Spada. Courtyard. Probably commenced by Girolamo da Carpi in 1550, stucco ornaments probably by Giulio Mazzoni (1556—1560)



Phot. Anderson

137. Rome. — Palazzo Spada, Part of Courtyard. Stucco ornament by Giulio Mazzoni (1556—1560), that decorating the Upper story was done in 1644



Phot. Anderson

138. Rome. — Palazzo Spada. Details of Courtyard



Phot. Alinari

139. Rome. — Palazzo Spada. Ceiling by Girolamo da Carpi (1551)



Phot. Alinari

140. Rome. — Palazzo Spada. Stucco ornament (1556—1560) by Giulio Mazzoni



Phot. Alinari

141. Rome. — Palazzo Spada. Saletta del Ganimede (1556—1560); stucco ornament by Giulio Mazzoni, paintings by the school of Giulio Romano



Phot. Alinari

142. Rome. — Palazzo Spada. Saletta del Ganimede (1556—1560), stucco ornament by Giulio Mazzoni, paintings by the school of Giulio Romano



Phot. Emilia

143. Ferrara. — Palazzo Crispi by Girolamo da Carpi (1538)



Phot. Emilia

144. Ferrara. — Courtyard of Palazzo Crispi by Girolamo da Carpi (1538)

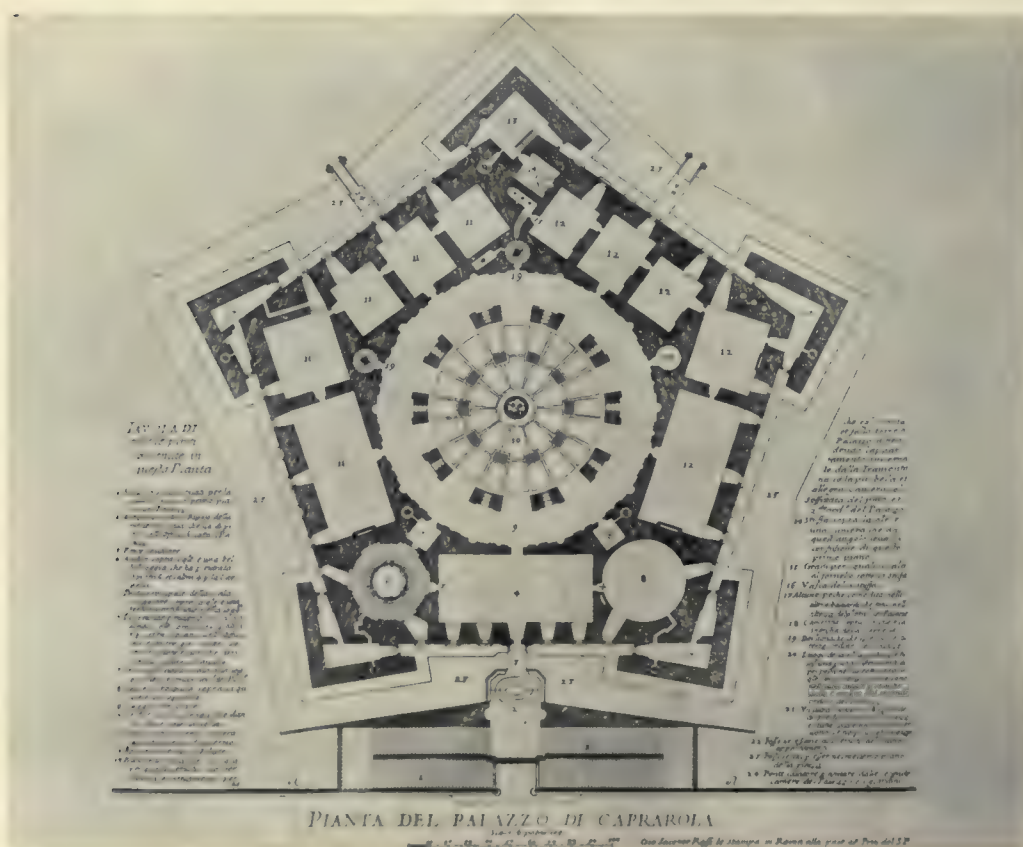


Phot. Emilia

145. Bologna. — Palazzo Bocchi, later Piella, now Mazollini-Mandelli,
by Jacopo Barozzi called Vignola. Main Entrance



146. Caprarola. — Palazzo Farnese by Vignola. Ground plan, transverse section (1547—1559)



147. Caprarola. — Palazzo Farnese. Ground plan by Vignola (1547—1559)



148. Caprarola. — Palazzo Farnese by Vignola (1547—1559). Complete View



Phot. Moscioni

149. Caprarola. — Palazzo Farnese by Vignola (1547—1559). Garden Side



Phot. Brogi

150. Caprarola. — Palazzo Farnese by Vignola (1547—1559). Steps in the Courtyard



Phot. Moscioni

151. Caprarola. — Palazzo Farnese. Casino by Vignola (1547—1559)



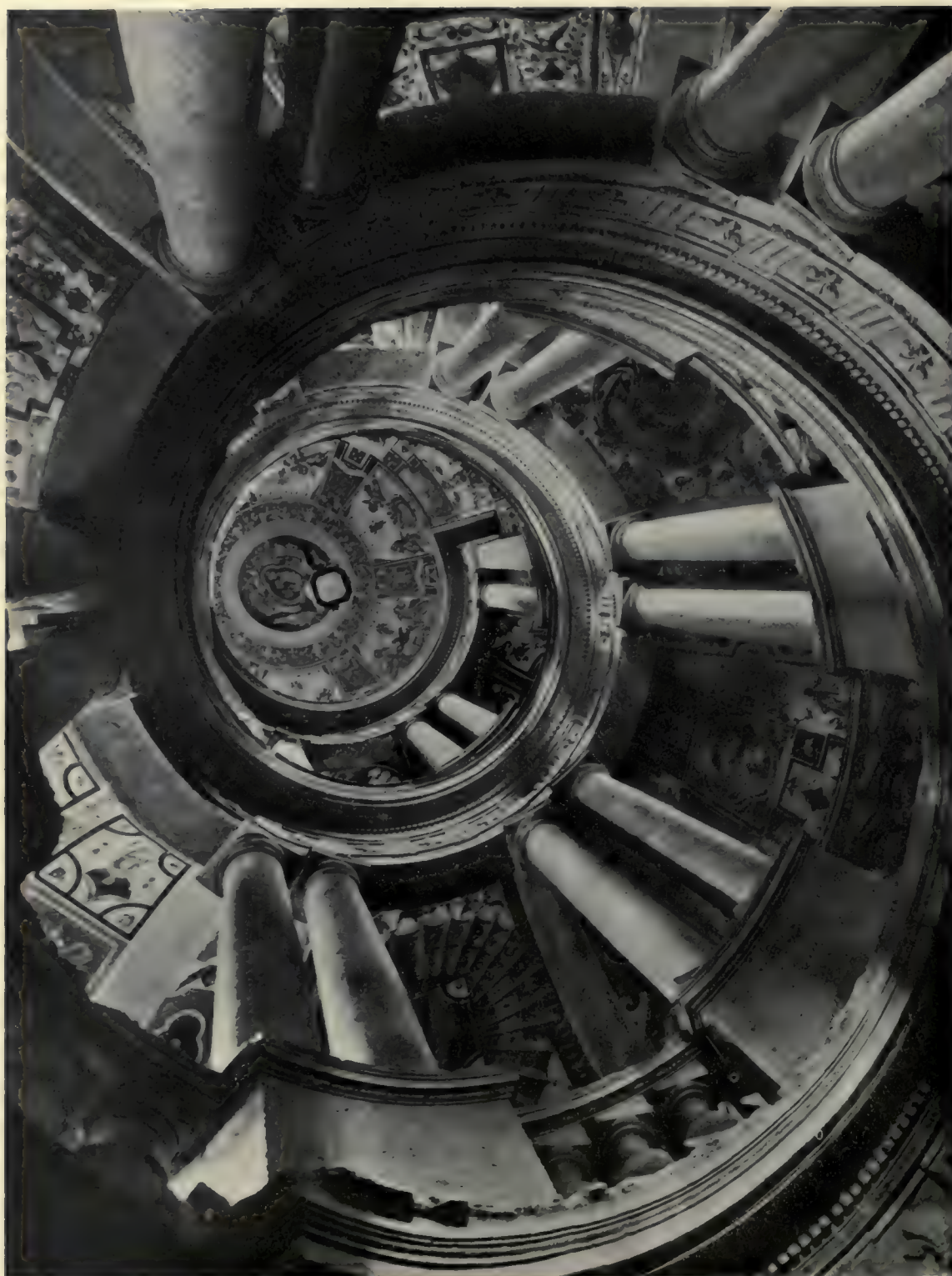
Phot. Mosconi

152. Caprarola. — Palazzo Farnese. Courtyard by Vignola (1547—1559)



Phot. Moscioni

153. Caprarola. — Palazzo Farnese. Upper Arcade in Courtyard by Vignola (1547—1559)



Phot. Mosconi

154. Caprarola. — Palazzo Farnese. Well-Staircase. View of Cupola by Vignola (1547—1559)



Phot. Moscioni

155. Caprarola. — Palazzo Farnese. Well-Staircase by Vignola (1547—1559)



Phot. Moscioni

156. Caprarola. — Palazzo Farnese. Well-Staircase by Vignola (1547—1559)



Phot. Giani

157. Caprarola. — Palazzo Farnese (1547—1559) by Vignola. Room ornamented with fresco depictions from the history of the Farnese family, by Taddeo Zuccari (from 1547—1599)



Phot. Giani

158. Caprarolo. — Palazzo Farnese (1547—1559) by Vignola. Room with Fountain (1560)



Phot. Carboni

159. Rome. — Façade of Palazzo di Villa Giulia (1550—1552), by Vignola



Phot. Alinari

160. — Rome. — Courtyard of the Palazzo di Villa Giulia (1550—1552) by Vignola



Phot. Moscioni

161. Rome. — S. Andrea in Via Flaminia (1550) by Vignola



Phot. Brogi

162. Capranica. — Madonna del Piano by Vignola, about 1550.



Phot. Mosconi

163. Rome. — Campidoglio. Colonnade by Vignola (1534—1549) near S. Maria in Aracoeli, commissioned by Pope Paul III. The one on the other side was built after the same designs under the Pontificate of Julius III (1550—1555)



Phot. Alinari

164. Rome. — Church of il Gesù, commenced by Vignola in 1568 and completed by Giacomo della Porta, who designed the Façade in 1575



Phot. Anderson

165. Rome. — Interior of il Gesù, completed in 1575 by Giacomo della Porta after Vignola's plans and designs



Phot. Alinari

166. Rome. — San Luigi dei Francesi, façade (1589) by Giacomo della Porta



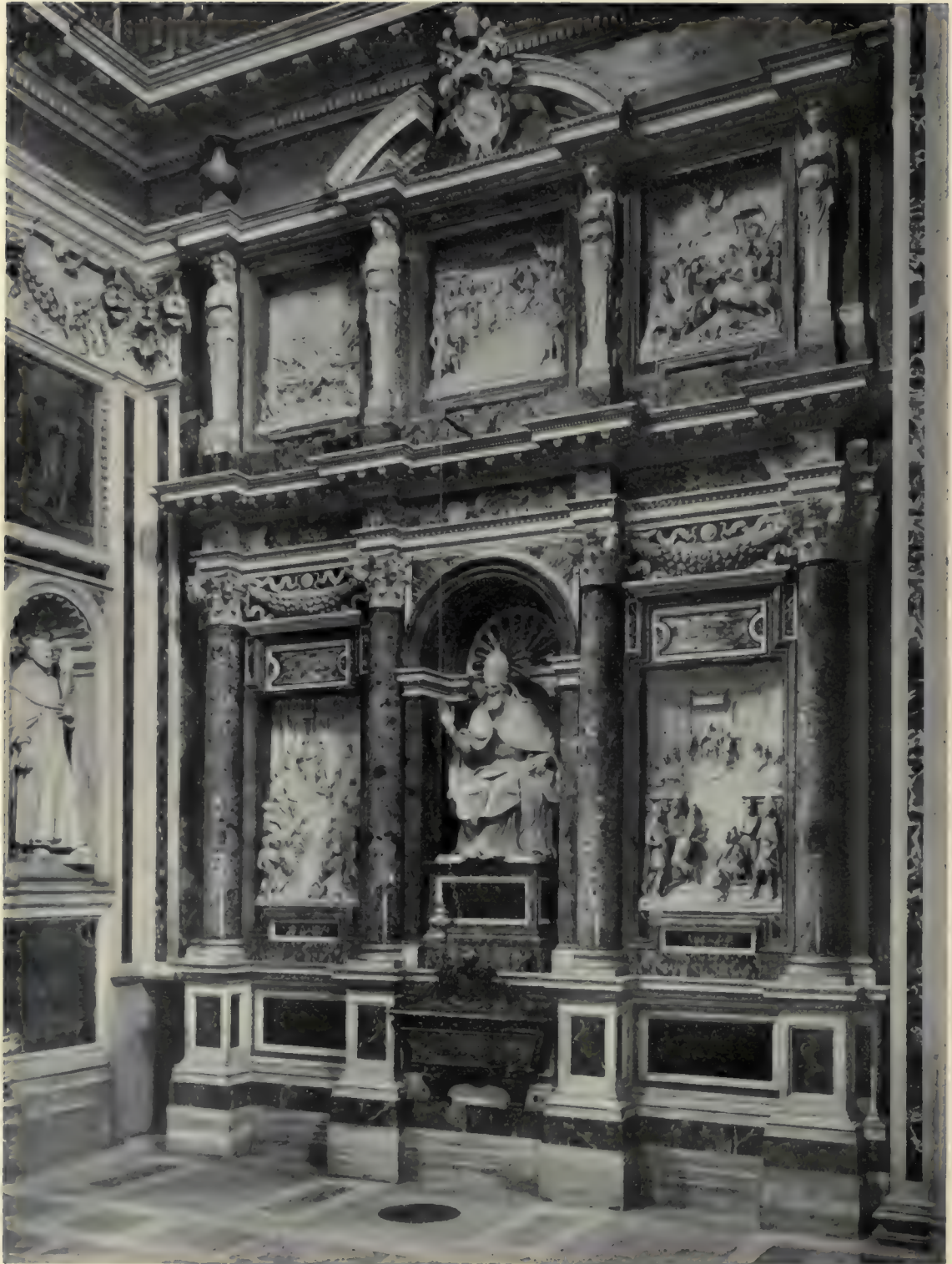
Phot. Moscioni

167. Rome. — Sant' Atanasio dei Greci, towers by Giacomo della Porta (1577)



Phot. Brogi

168. Naples. — Palazzo del Museo by Domenico Fontana (1586)



Phot. Alinari

169. Rome. — S. Maria Maggiore. Tomb of Pope Pius V. (1586) by Domenico Fontana



Phot. Alinari

170. Rome. — Lateran, by Domenico Fontana (1586)



Phot. Alinari

171. Rome. — Building containing the Scala Santa (1589) by Domenico Fontana



Phot. Alinari

172. Rome. — S. Giovanni in Laterano (1586—1589) the Loggia from which the Popes pronounced Benedictions; by Domenico Fontana



Phot. Alinari

173. Rome. — The Vatican Library, by Domenico Fontana (1588)



Phot. Brogi

174. Rome. — Palazzo Borghese, by Martino Longhi (1590)

Phot. Mascioni



175. Rome. — Courtyard of the Palazzo Borghese, by Martino Longhi (1590)



Phot. Anderson

176. Rome. — Vatican, the Casino of Pius IV, by Pirro Ligorio (1560—1561). The steps to the left date from the XVIII century



Phot. Anderson

177. Rome. — The Vatican. Vaulted Doorway to the Piazza Ovale of Casino of Pius IV. By Pirro Ligorio (1560—1561)



Phot. Anderson

178. Rome. — The Vatican. Vaulted Doorway to the Piazza Ovale of Casino of Pius IV. By Pirro Ligorio (1560—1561)



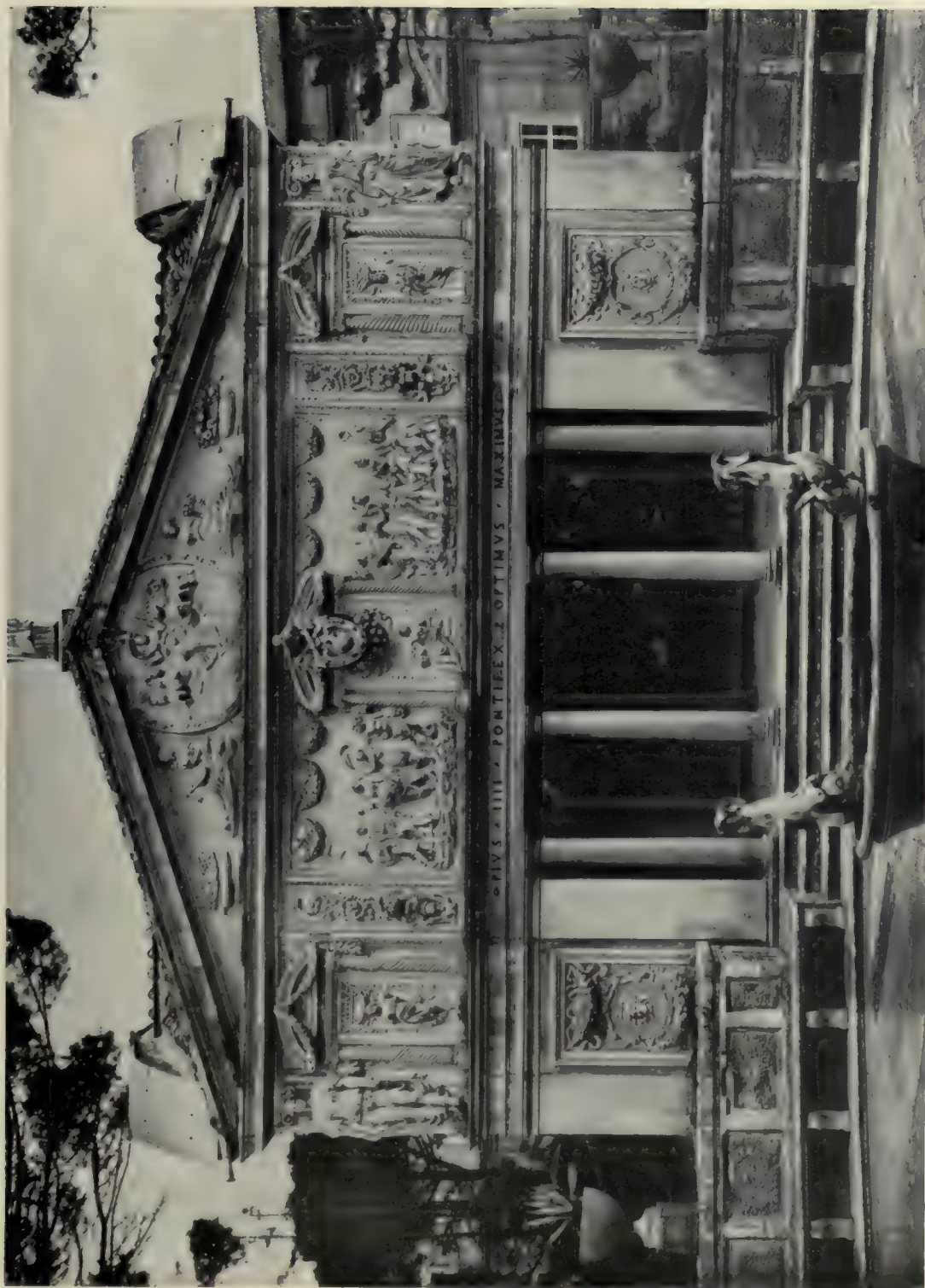
Phot. Anderson

179. Rome. — The Vatican. Casino Pius IV. by Pirro Ligorio (1560—1561). Small Loggia looking onto the Piazza. Sculptured Fountain by Jacopo di Carinola and Giovanni da Sant' Agata



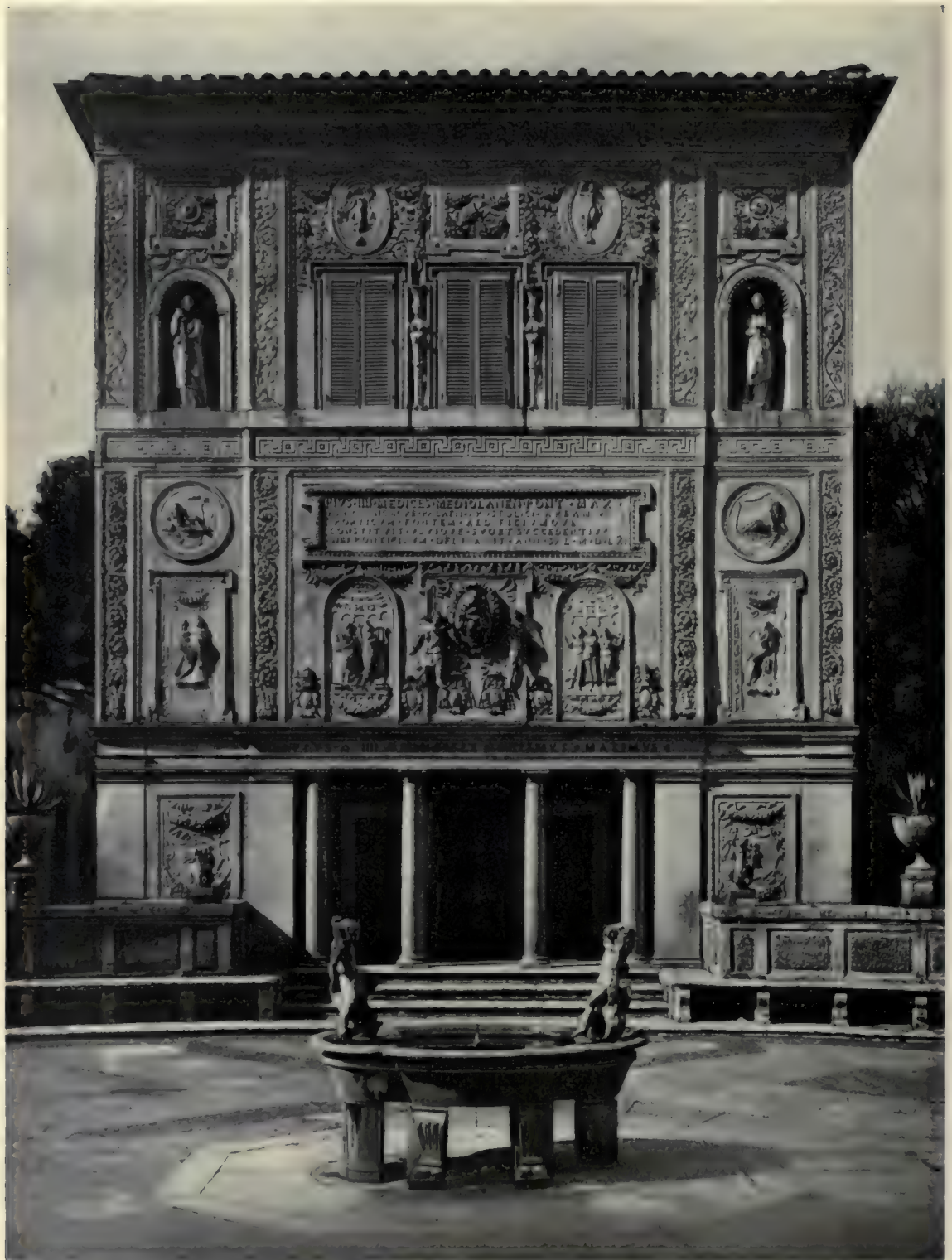
Phot. Anderson

180. Rome. — Vatican, Casino Pius IV. (1560—1561) by Pirro Ligorio. Exterior of Small Loggia



Phot. Anderson

181. Rome. — The Vatican. The Small Loggia in the Casino Pius IV. (1560—1561) by Pirro Ligorio. Stucco Reliefs by Rocco da Montefiascone



Phot. Anderson

182. Rome. — The Vatican. Casino Pius IV. (1560—1561) by Pirro Ligorio. Façade of the main Building. Stucco ornamentation by Rocco da Montefiascone



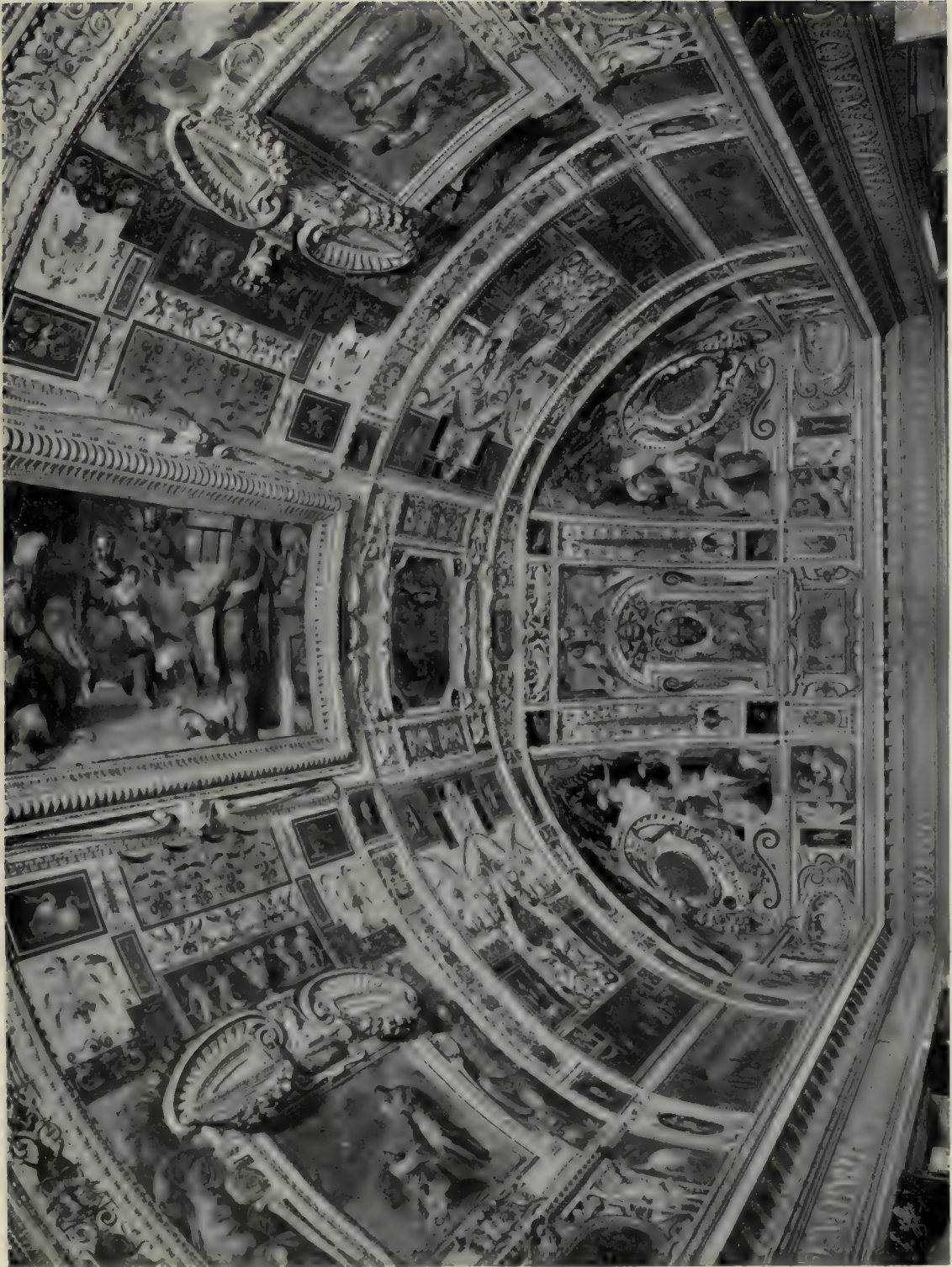
Phot. Anderson

183. Rome. — The Vatican. Casino Pius IV. (1560—1561) by Pirro Ligorio.
Interior of Small Loggia



Phot. Anderson

184. Rome. — The Vatican. Casino Pius IV. (1560—1561) by Pirro Ligorio. Part of Interior of Vestibule



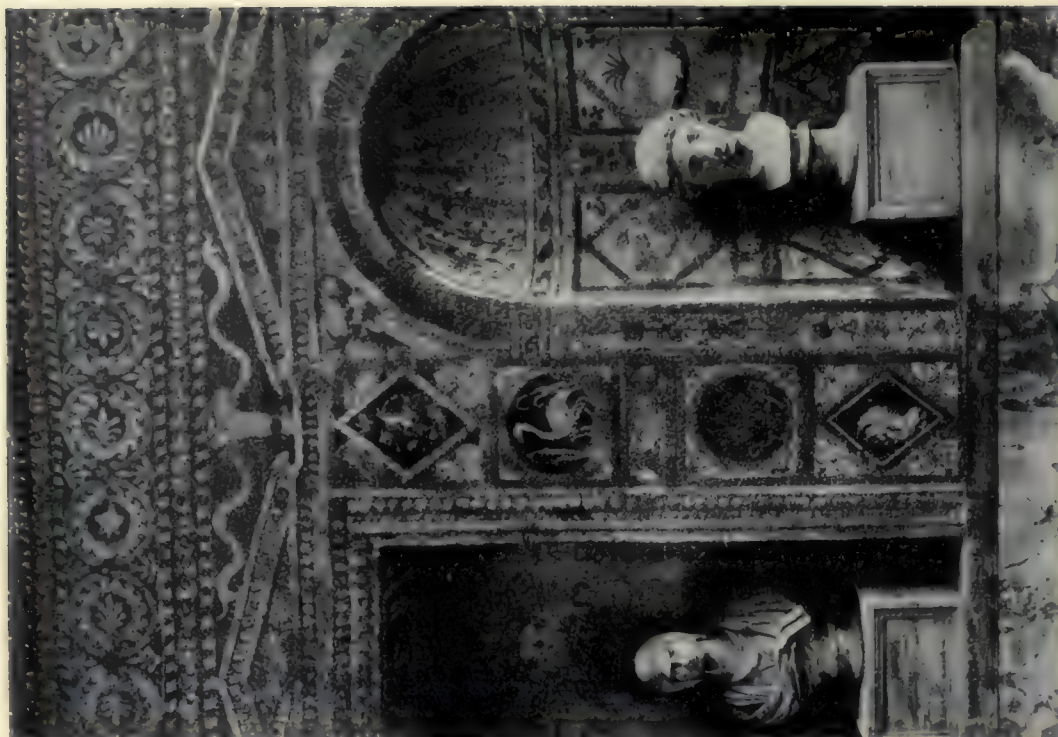
Phot. Anderson

185. Rome. — The Vatican. Casino Pius IV. (1560—1561) by Pirro Ligorio. Vaulted Ceiling in First Room, paintings by Federico Barocci. Stucco ornamentation by Tommaso Boscoli



Phot. Anderson

186. Rome. — The Vatican. Casino Pius IV. (1560—1561) by Pirro Ligorio. Vaulted Ceiling in First Room, paintings by Federico Barocci. Stucco ornamentation by Tommaso Boscoli



Phot. Anderson

187. Rome. — The Vatican. Casino Pius IV. (1560—1561) by Pirro Ligorio. Vaulted Entrance to the Piazza Ovale. Mosaics by Rocco da Montefiascone



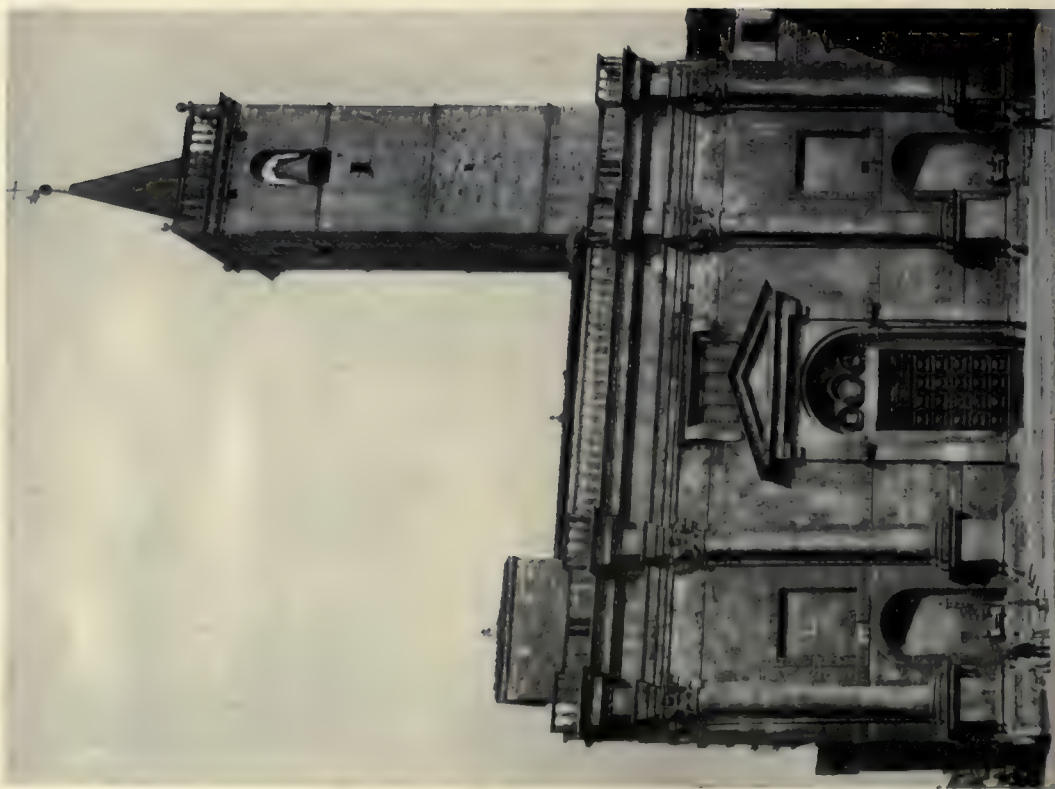
Phot. Anderson

188. Rome. — The Vatican. Casino Pius IV. (1560—1561) by Pirro Ligorio. Part of the Vaulted Ceiling of the Chapel. Stucco ornamentation by an unknown artist, paintings by a successor of Barocci, probably Pierleone Genga



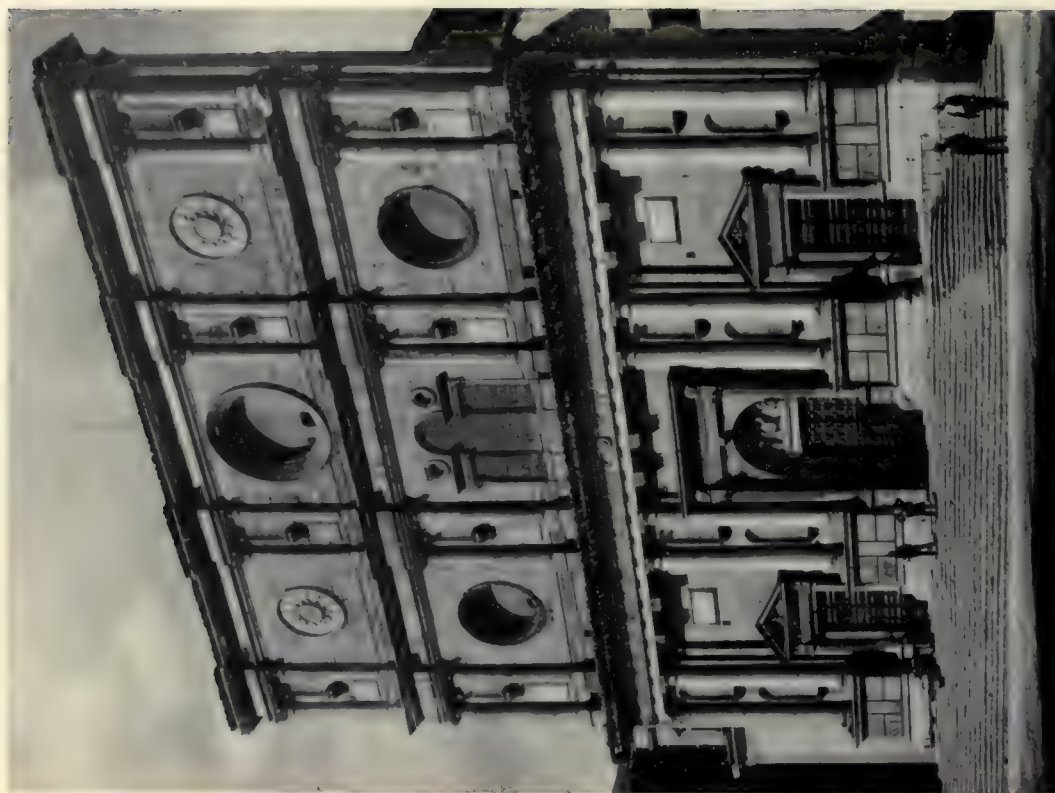
Phot. Anderson

189. Rome. — The Vatican. Casino Pius IV. (1560—1561) by Pirro Ligorio. Part of Vaulted Ceiling of the Vestibule. Stucco ornamentation by Rocco da Montefiascone, paintings by successors of Michelangelo and Raphael



Phot. Alinari

190. Ascoli-Piceno. — Cathedral Façade (1532)
ascribed to Cola dell' Amatrice



Phot. Alinari

191. Aquila. — Façade of S. Bernardino (1527)
by Cola dell' Amatrice



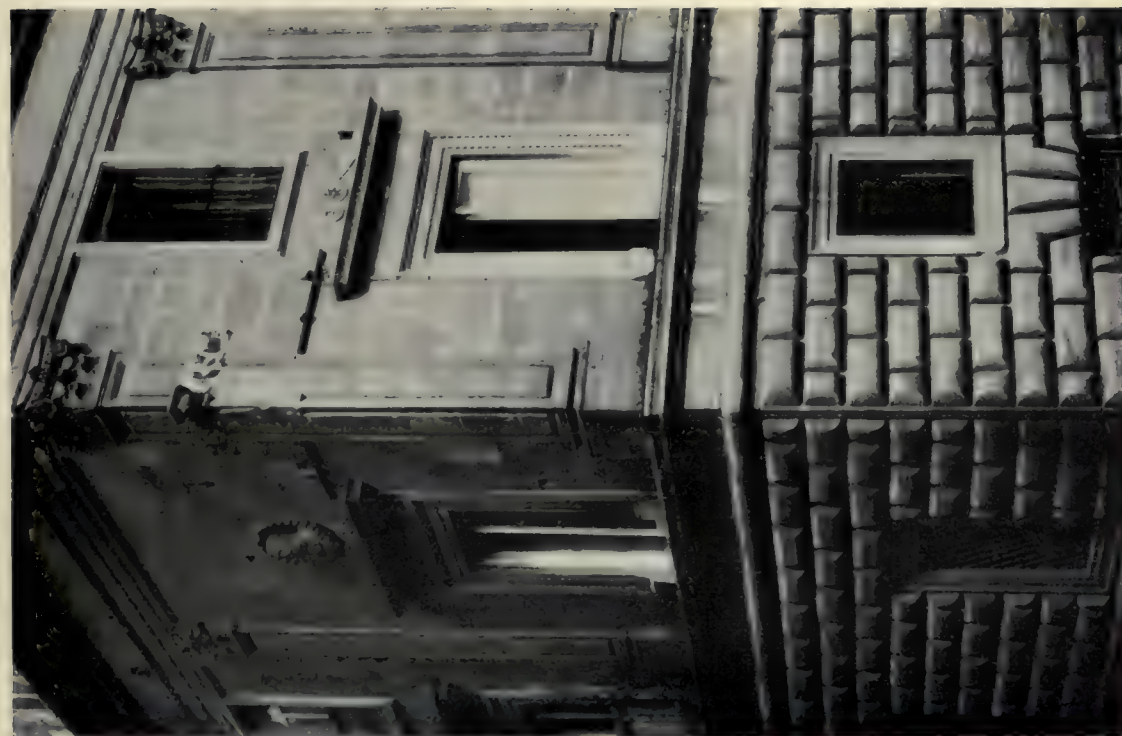
Phot. Alinari

192. Ascoli-Piceno. — Palazzo Malaspina, ascribed to Cola dell' Amatrice



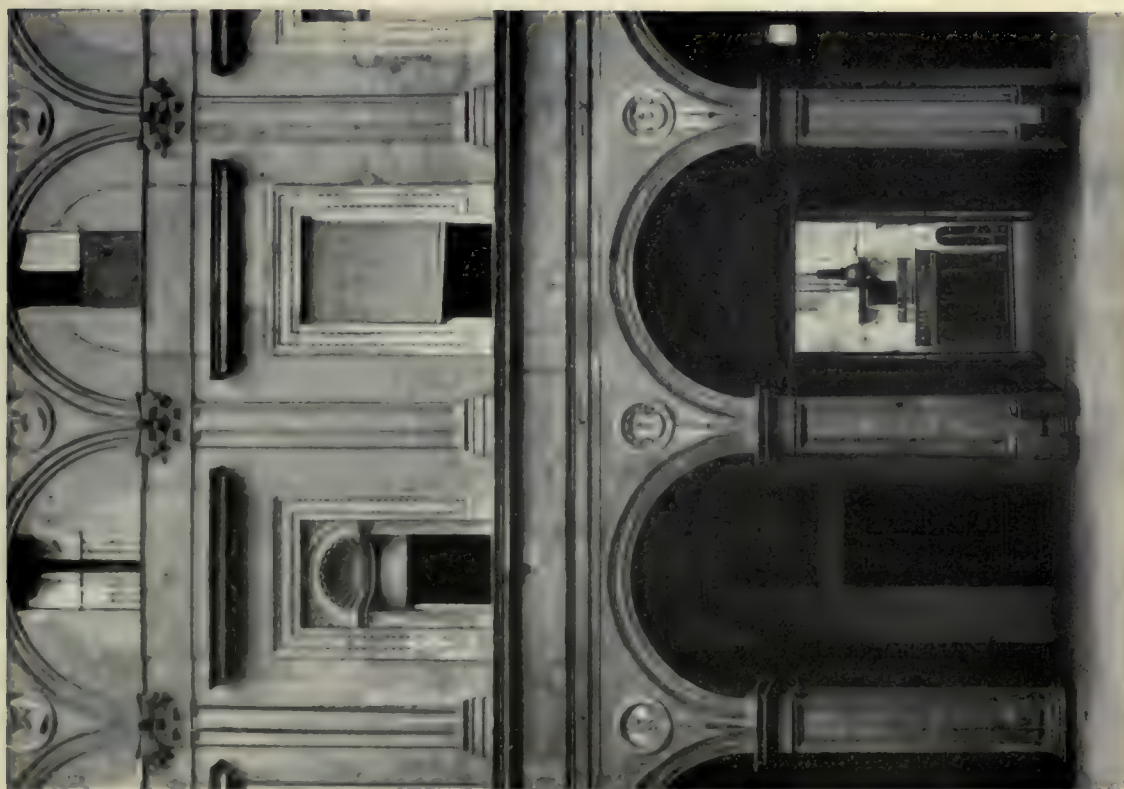
Phot. Lembo

193. Naples. — Palazzo Gravina (1513—1549), now the Post Office. By Fra' Giovanni de Palma called il Mormanno



Phot. Lembo

195. Naples. — Back view of Palazzo Gravina (1513—1549). By Fra' Giovanni Francesco de Palma called il Mormanno



Phot. Lembo

194. Naples. — Courtyard of Palazzo Gravina (1513—1549), now the Post Office. By Fra' Francesco de Palma called il Mormanno



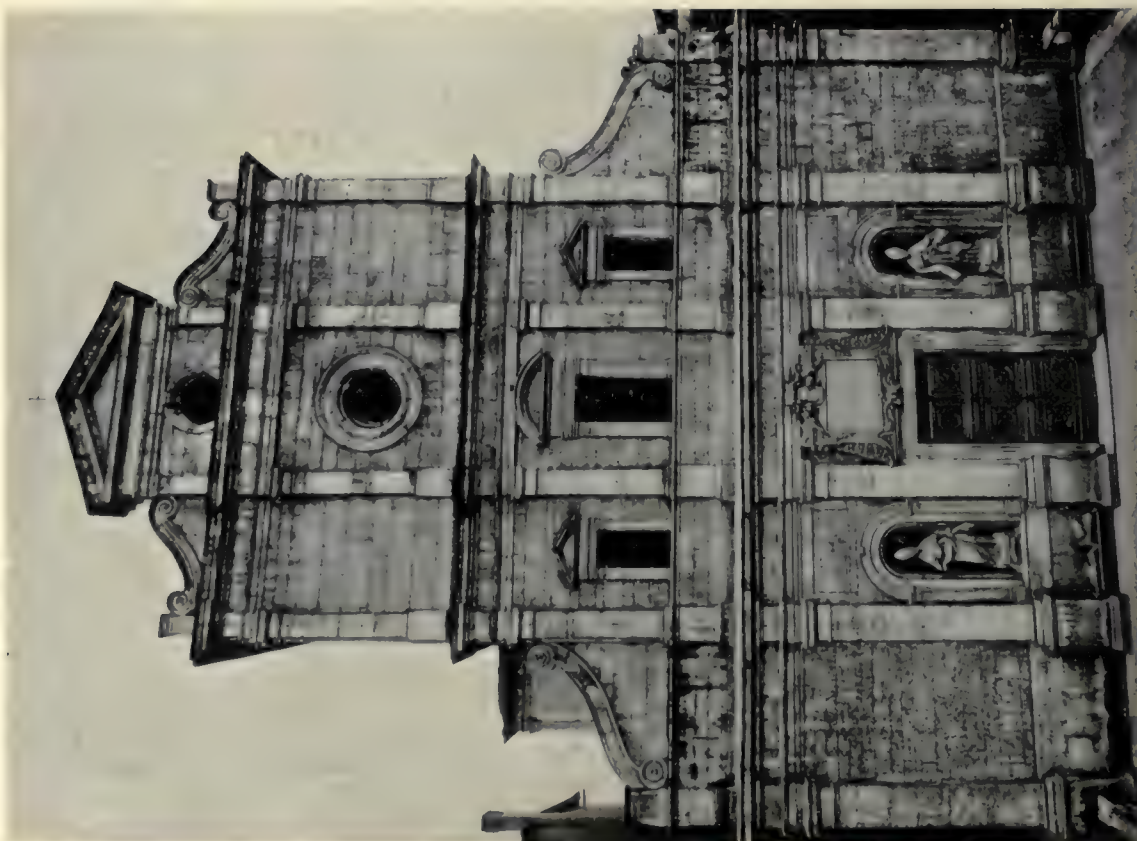
Phot. Brogi

196. Naples. — S. Domenico Maggiore. The Altar of S. M. della Neve (1536)
by Giovanni Marliano of Nola



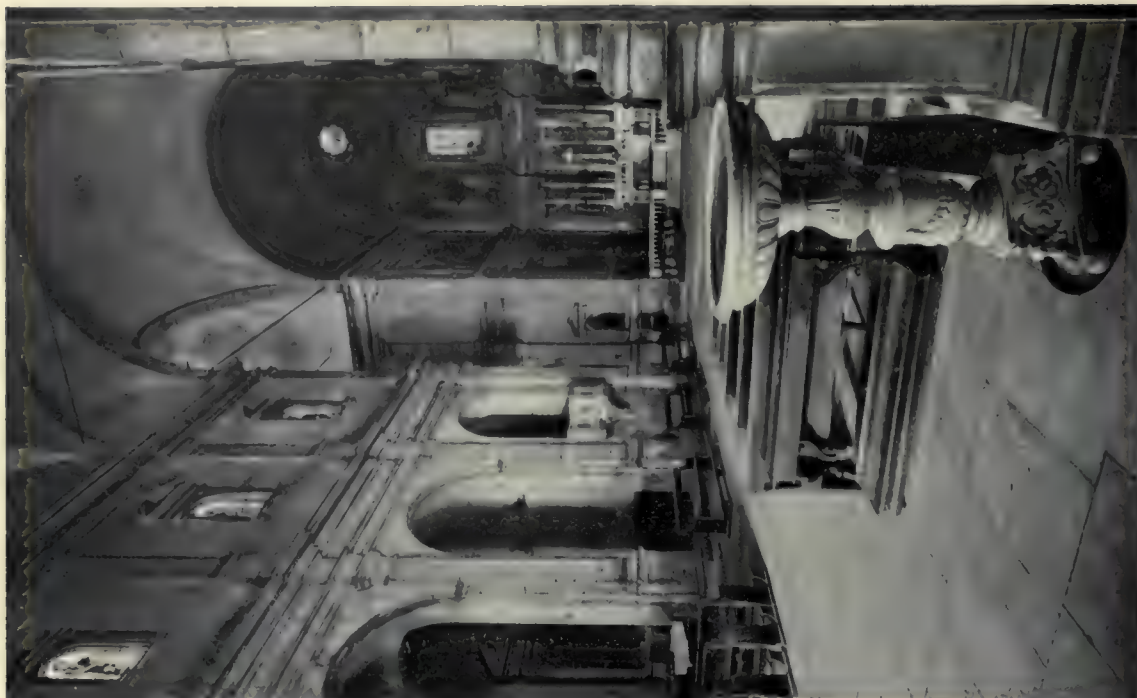
Phot. Alinari

197. Lucca. — Courtyard of Palazzo Cenani, Commencement of XVI. Century. Built by Francesco Marti



Phot. Perazzo

198. Lucca. — S. Paolino. Begun about 1517, by Baccio Sinibaldi da Montelupo



Phot. Perazzo

199. Lucca. — Interior of S. Paolino. Begun about 1517, by Baccio da Montelupo



Phot. Brogi

200. Florence. — Mercato Nuovo (1547—1551) by Bernardo del Tasso



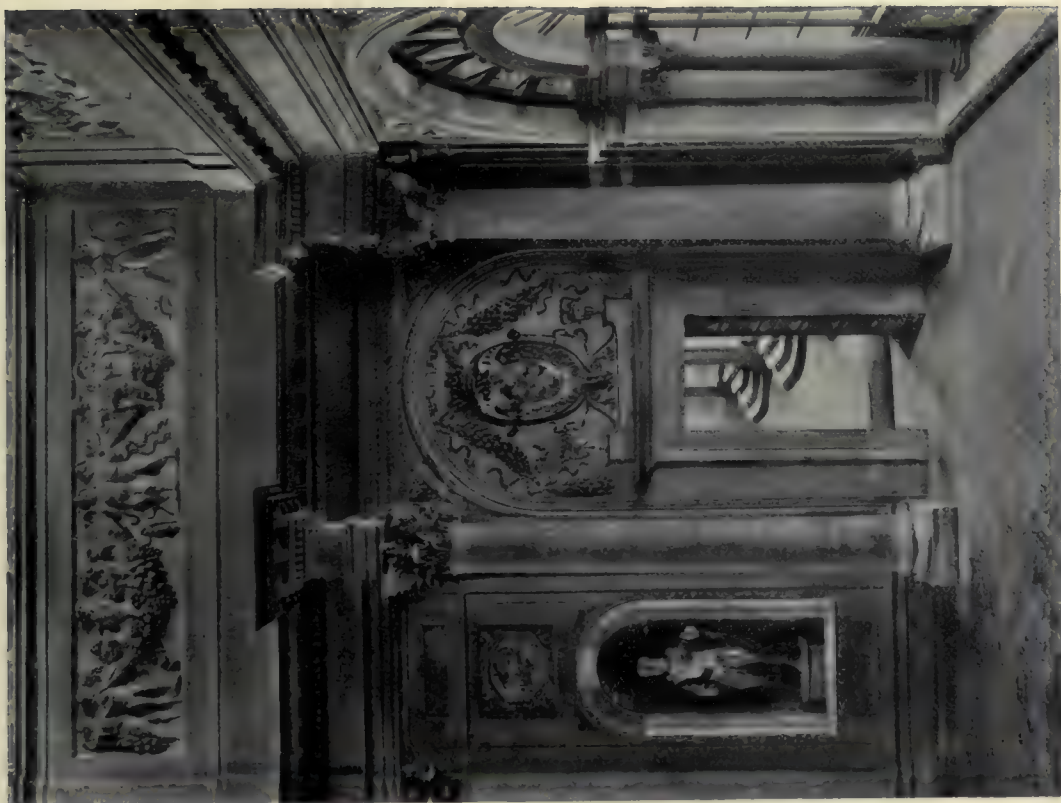
Phot. Brogi

201. Florence. — Palazzo Vecchio. Hall of the Elements, built in 1550 by Battista del Tasso;
Inserted Paintings by Cristofano Gherardi



Phot. Alinari

202. Florence. — Palazzo Vecchio. Hall of the Elements (1550) by Battista del Tasso. Frieze by Christofano Gherardi, Gobelins designed by Giovanni Stradano



Phot. Brogi

203. Florence. — Palazzo Vecchio. Sala dei Cinquecento, erected by Simone del Pollaiuolo called il Cronaca, but decorated in 1560 and 1570



204. Messina. — Cathedral. The Altars, erected about 1555 by Giovanni Agnolo da Montorsoli. Destroyed by an earthquake in December 1908
Phot. Brogi



Phot. Bregi

205. Bologna. — High Altar in S. Maria dei Servi (1558—1561),
by Giovanni Agnolo da Montorsoli



Phot. Alinari

206. Florence. — Palazzo Uguccioni. Erected circa 1550 by Mariotto di Zanobi Folli, called l'Ammogliato in imitation of the Palazzo Caffarelli by Raphael (vide Plate 22), who in his turn had imitated Bramante's Casa Caprini



Phot. Perazzo

207. Florence. — Interior of S. Maria Novella. The Gaddi Chapel (1576—1578) by Giovanni Antonio Dosio



Phot. Perazzo

208. Florence. — Palazzo Larderel (circa 1560) by Giovanni Antonio Dosio



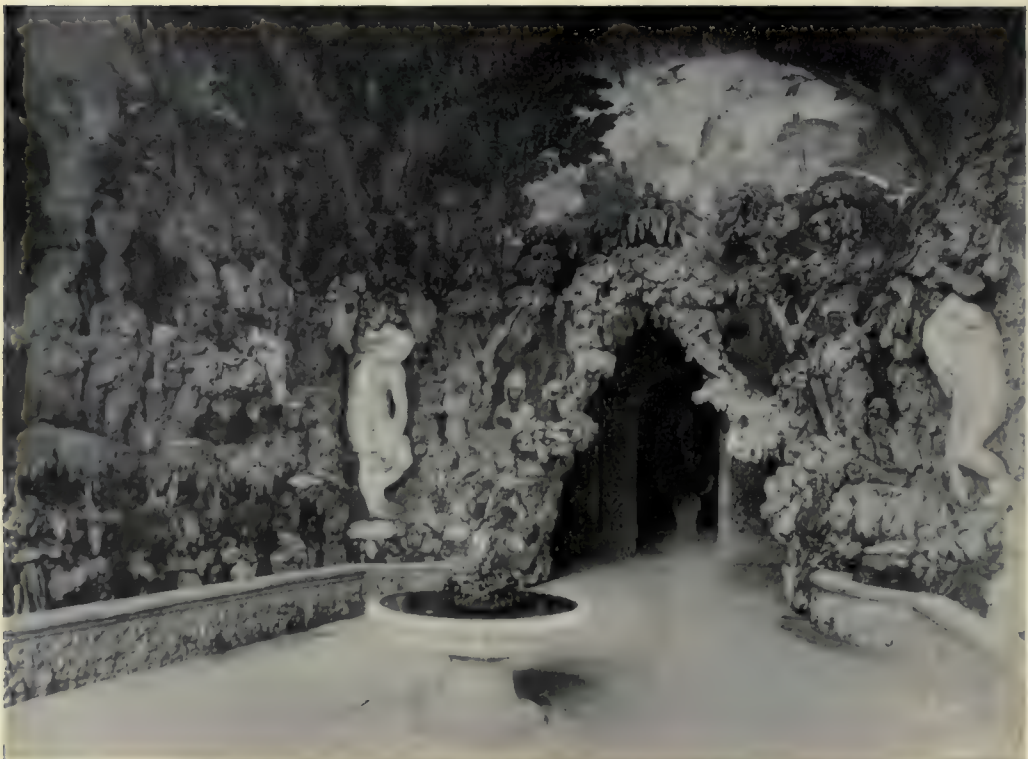
Phot. Alinari

209. Florence. — Capella Niccolini in S. Croce (1584—1585) by Giovanni Antonio Dosio



Phot. Alinari

210. Florence. — Villa Castello near Florence. The Grotto (circa 1540) by Niccolò di Raffaello, called il Tribolo



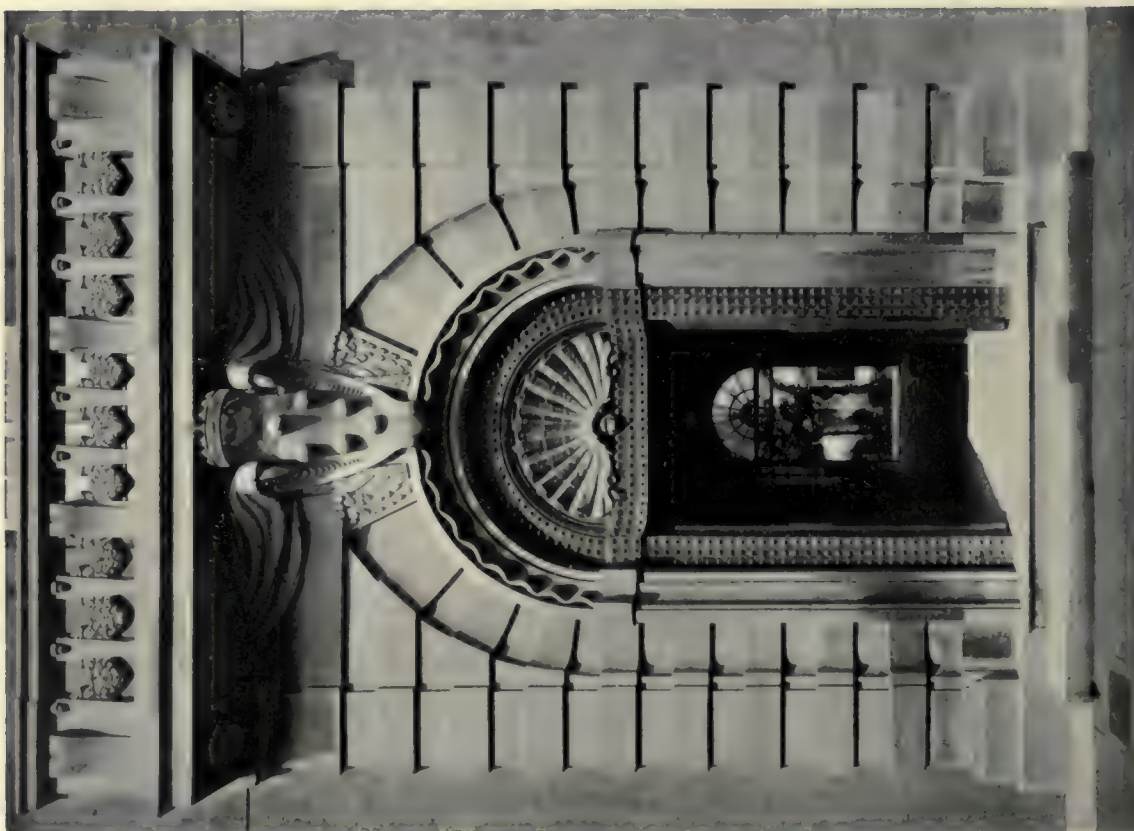
Phot. Alinari

211. Florence. — Boboli Garden behind Palazzo Pitti. The Grotto (circa 1570) by Bernardo Buontalenti



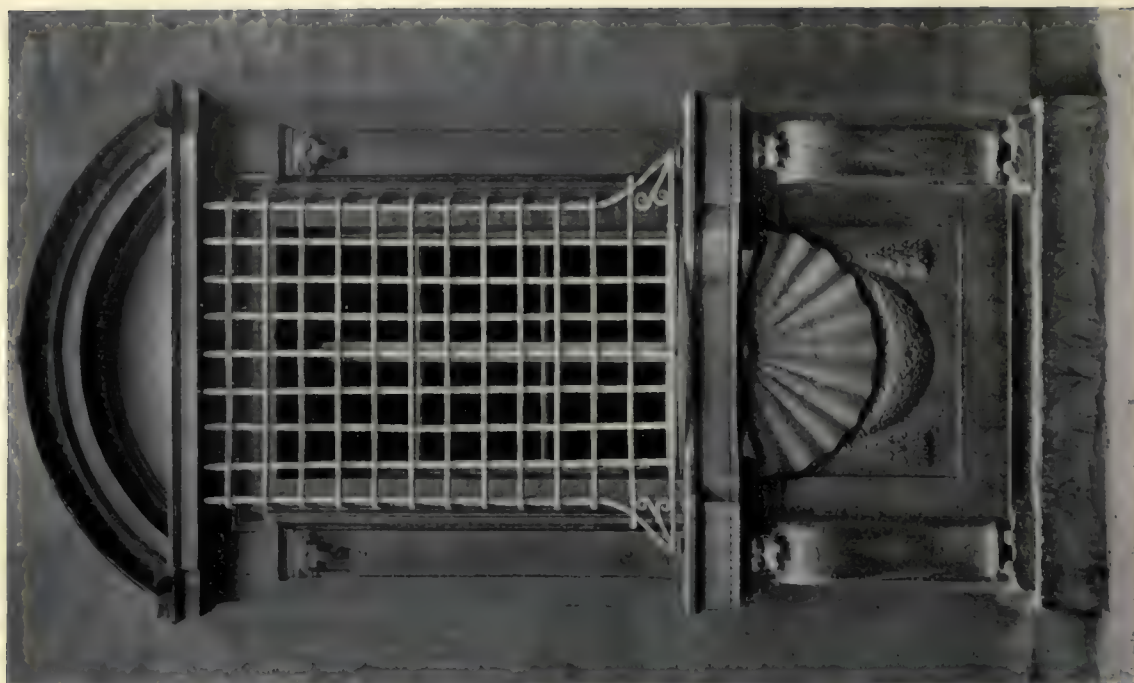
Phot. Alinari

212. Florence. — Casino Mediceo (1570—1576) by Bernardo Buontalenti



Phot. Alinari

213. Florence. — Door of Casino Mediceo (1570—1576)
by Bernardo Buontalenti



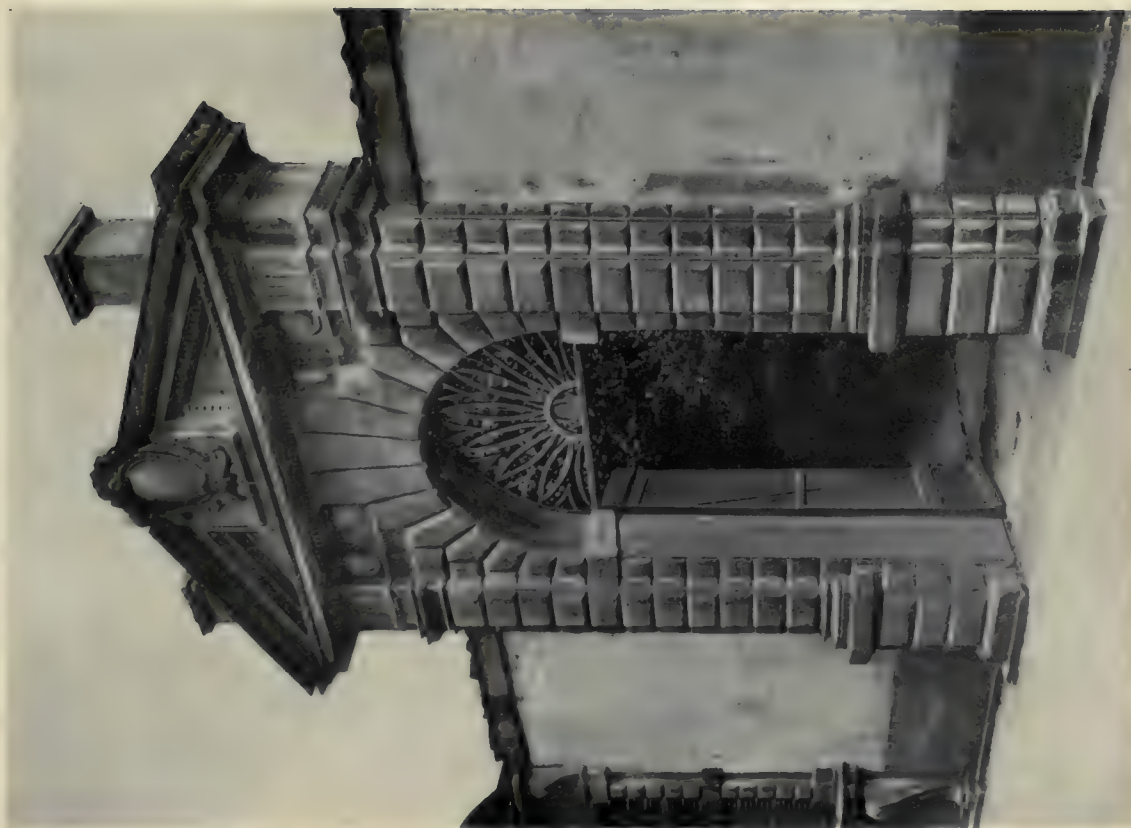
Phot. Alinari

214. Florence. — Window in the Casino Mediceo
(1570—1576) by Bernardo Buontalenti



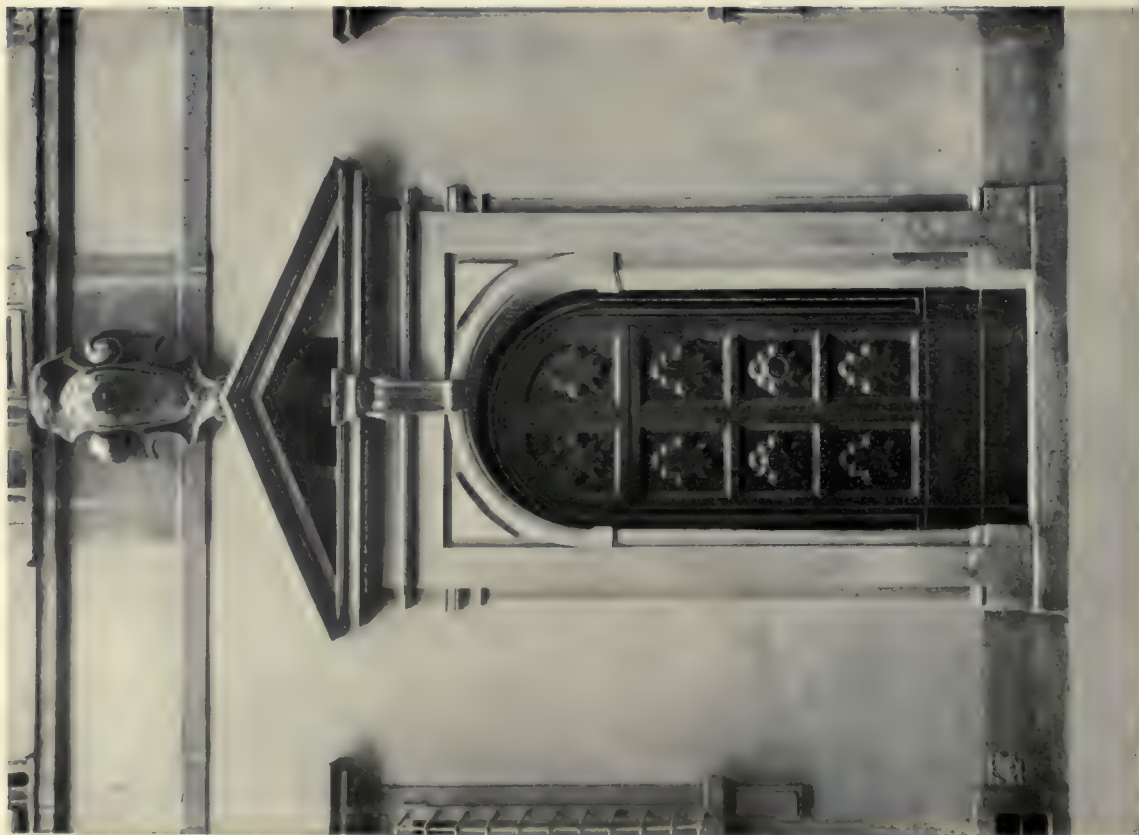
Phot. Alinari

215. Lucca. — Window in Palazzo Bottini, called
il Giardino, ascribed to Buontalenti



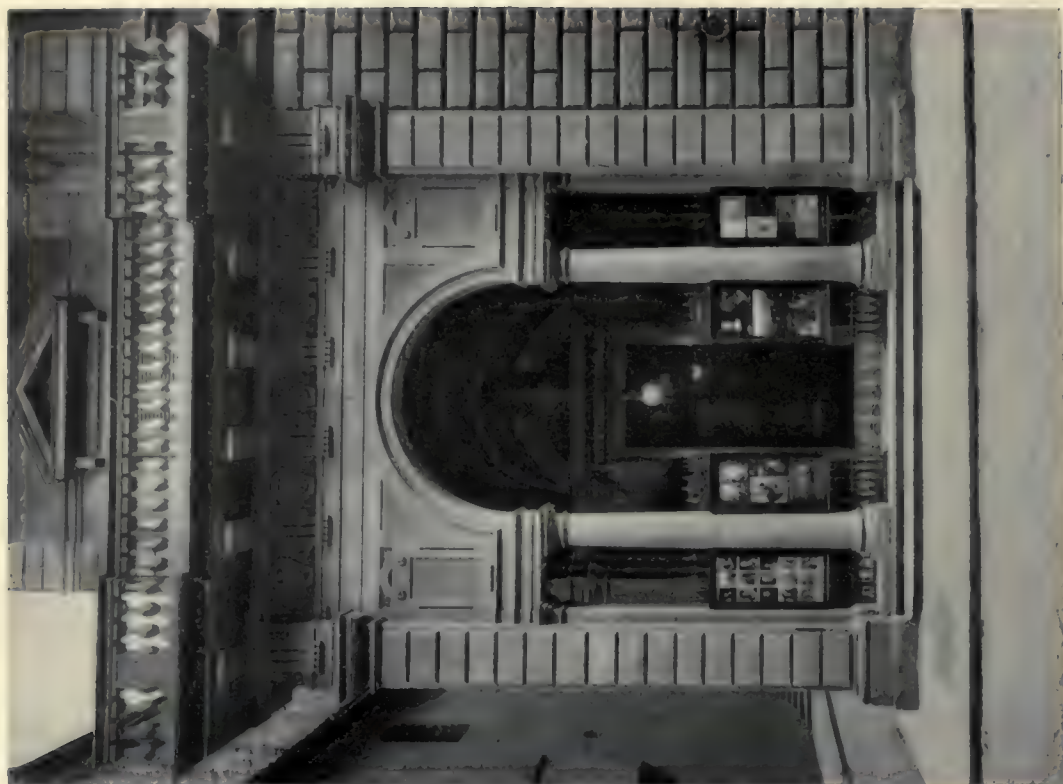
Phot. Alinari

216. Lucca. — Doorway of Palazzo Bottini, called
il Giardino, ascribed to Buontalenti



Phot. Perazzo

217. Florence. — House which Santo di Tito built for himself in 1580



Phot. Alinari

218. Florence. — Loggetta dei Tornaquinci (circa 1590), ascribed to Lodovico Cigoli. It was restored and transported from the opposite corner to its present place in 1864



Phot. Carboni

219. Bologna. — Street Door of Palazzo Pubblico, ascribed to Sebastiano Serlio; it is possible that the architect was Galeazzo Alessi



Phot. Carboni

220. Bologna. — Door to Palazzo Pubblico, ascribed to Sebastiano Serlio; it is possible that the architect was Galeazzo Alessi



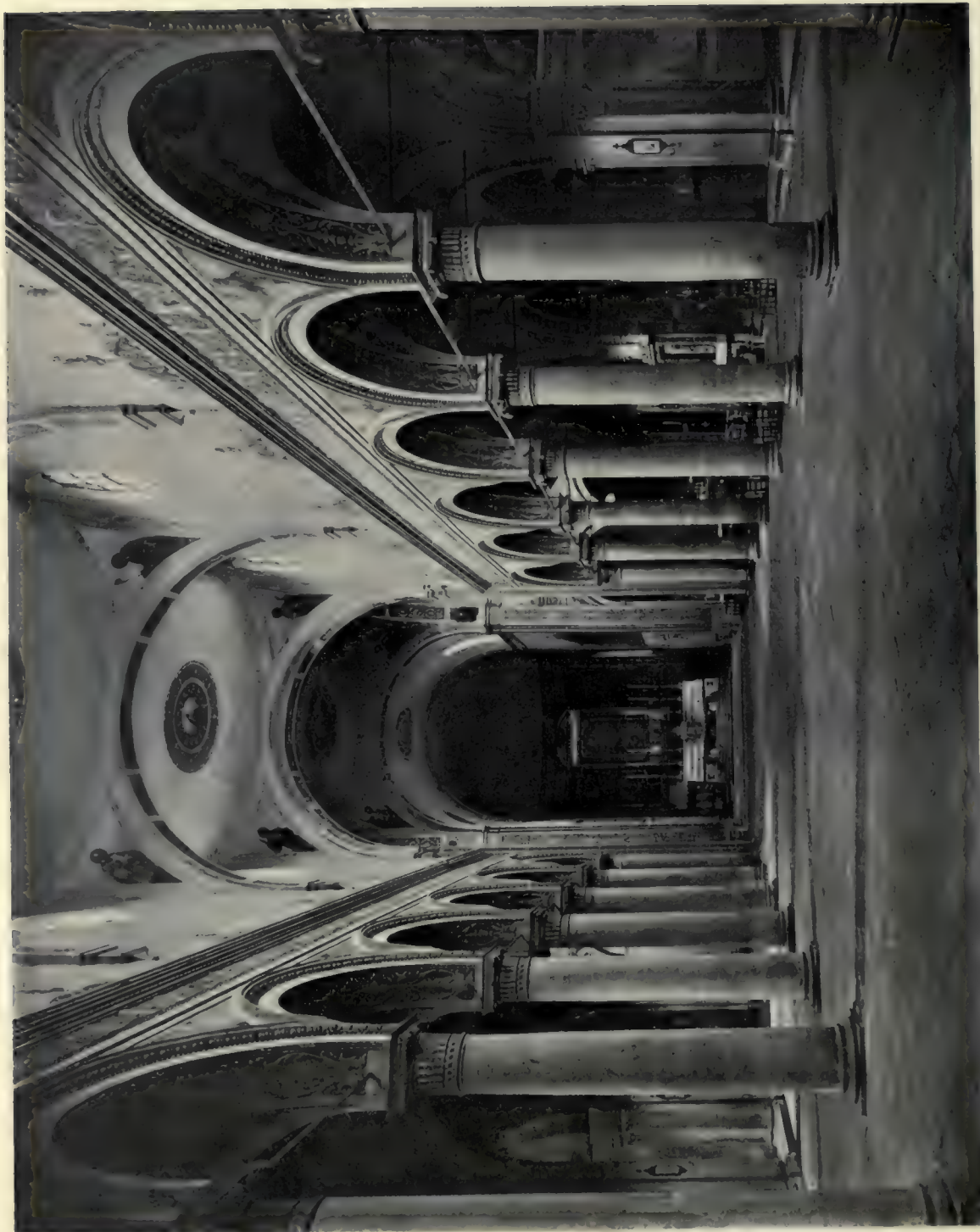
Phot. Alinari

221. Ravenna. — Interior of S. Maria in Porto (1553) by Bernardino Tavella



Phot. Carboni

222. Ferrara. — Interior of S. Francesco, probably by Biagio Rossetti, who died in 1516



Phot. Carboni

223. Ferrara. — Interior of S. Francesco, probably by Biagio Rossetti, who died in 1516



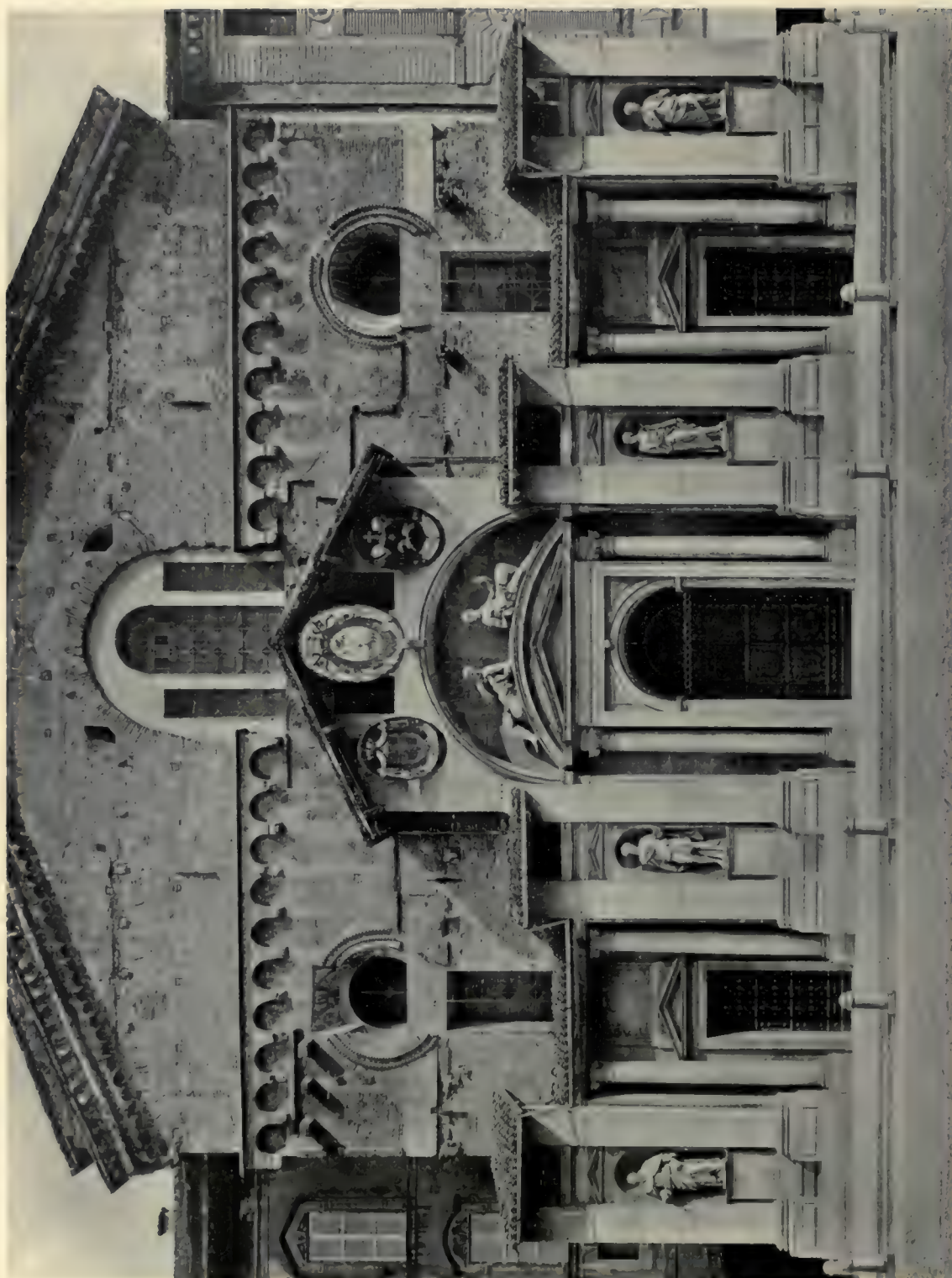
Phot. Alinari

224. Parma. — Cupola of Madonna della Steccata
(1521—1539) by Bernardino Zaccagni of Torchiara



Phot. Alinari

225. Parma. — Church of Annunciate (1566) by Gian Battista Farnese



Phot. Carboni

226. Reggio Emilia: The Cathedral. Lower part of the Façade by Prospero Spani called Clementi, who worked at it from 1544 and left it unfinished



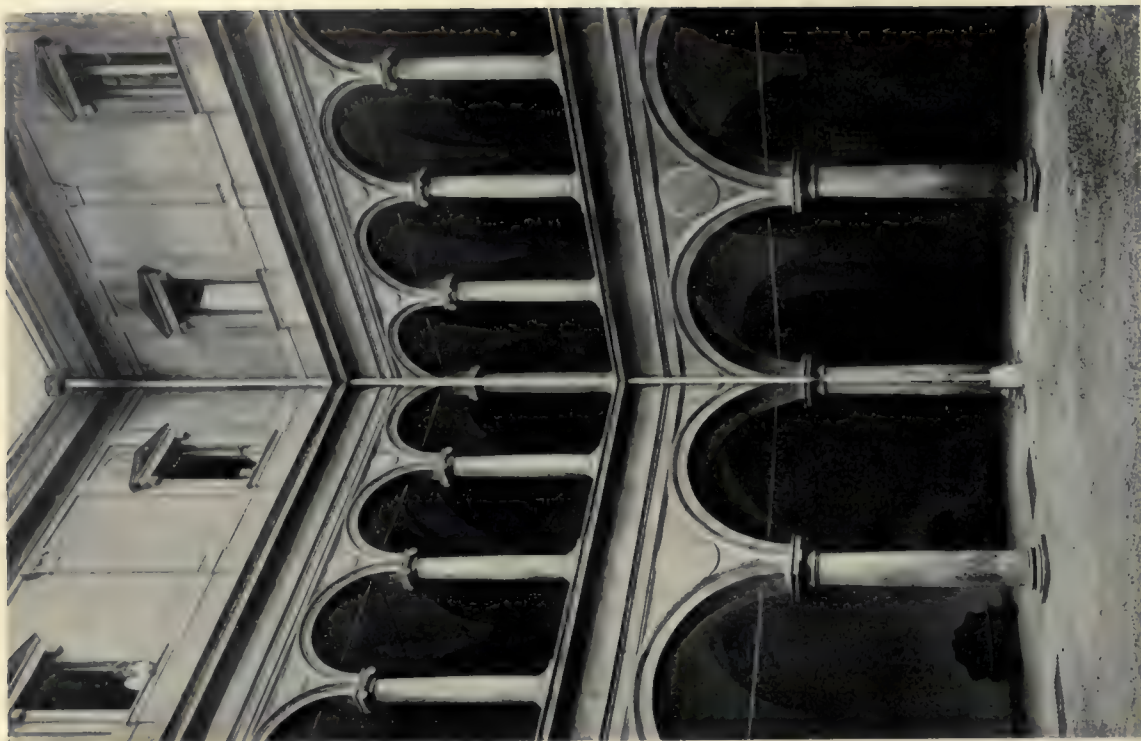
Phot. Alinari

227. Loreto. — Façade of Church (1571) designed by Giovanni Ribaldi of Carpi, called Boccacino, who built it as far as the Cornice after which it was continued by G. B. Ghioldi



Phot. Carboni

228. Bologna. — Palazzo Malvezzi-Campeggi commenced in 1525 by Andrea Marchesi, called il Fornigine, and finished by his son



Phot. Carboni

229. Bologna. — Courtyard of Palazzo Malvezzi-Campeggi commenced in 1525 by Andrea Marchesi, called il Fornigine, and finished by his son



Phot. Emilia

230. Bologna. — Palazzo Castagnoli, erected circa 1520, ascribed to Andrea Marchesi, called il Formigine



Phot. Alinari

231. Bologna. — Palazzo Amorini-Bolognini-Salina, commenced in 1526,
ascribed to Andrea Marchesi, called il Formigine



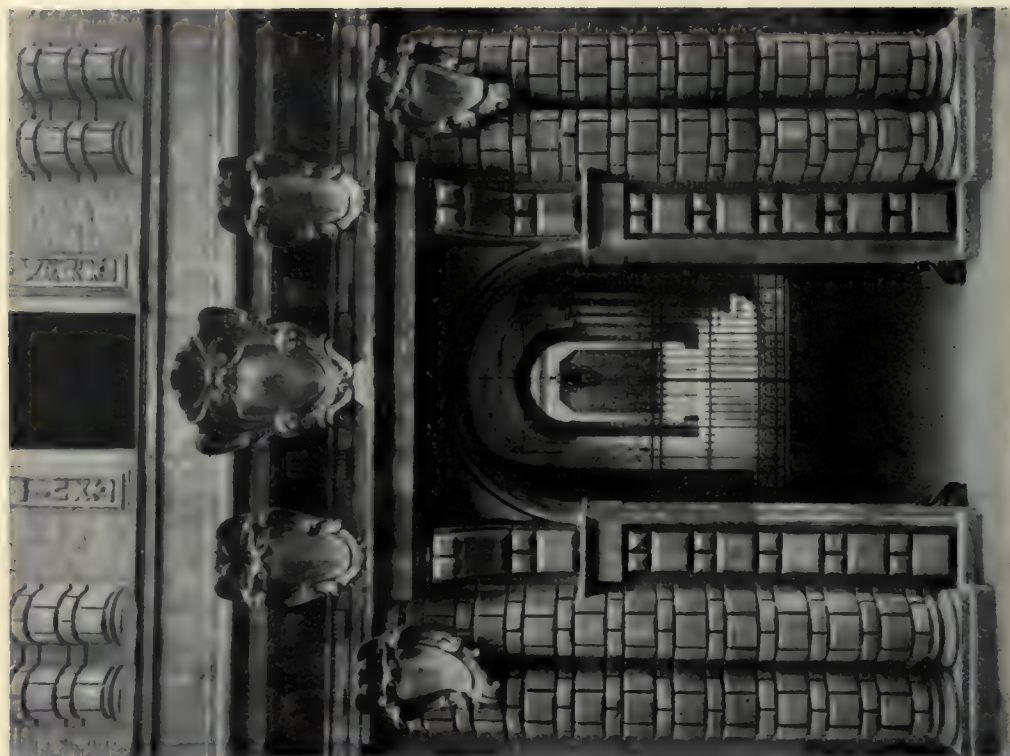
Phot. Alinari

232. Bologna. — Palazzo Fantuzzi, now Cloetta, commenced in 1527 and finished after 1521, by Andrea Marchesi, called il Formigine



Phot. Alinari

233. Bologna. — S. Bartolomeo. Details of the Porch, begun in 1515, by Andrea Marchesi, called il Formigine



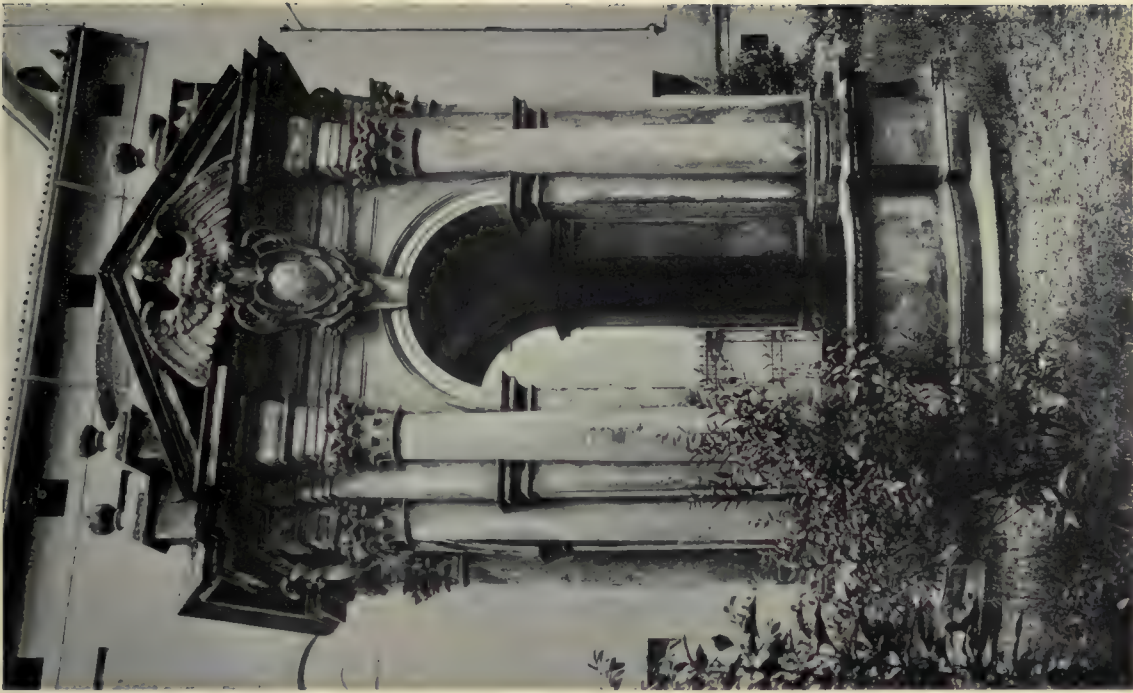
Phot. Emilia

234. Bologna. — Gateway of Palazzo Fantuzzi, now Cloetta, by Andrea Marchesi, called il Formigine



Phot. Emilia

235. Bologna. — Courtyard of Palazzo Boncompagni, (1538), in Formigine's style.



Phot. Carboni

236. Bologna. — Academy of Fine Arts, The Cistern of the Giardini dei Semplici (1568), by Francesco Morandi, called il Terribile



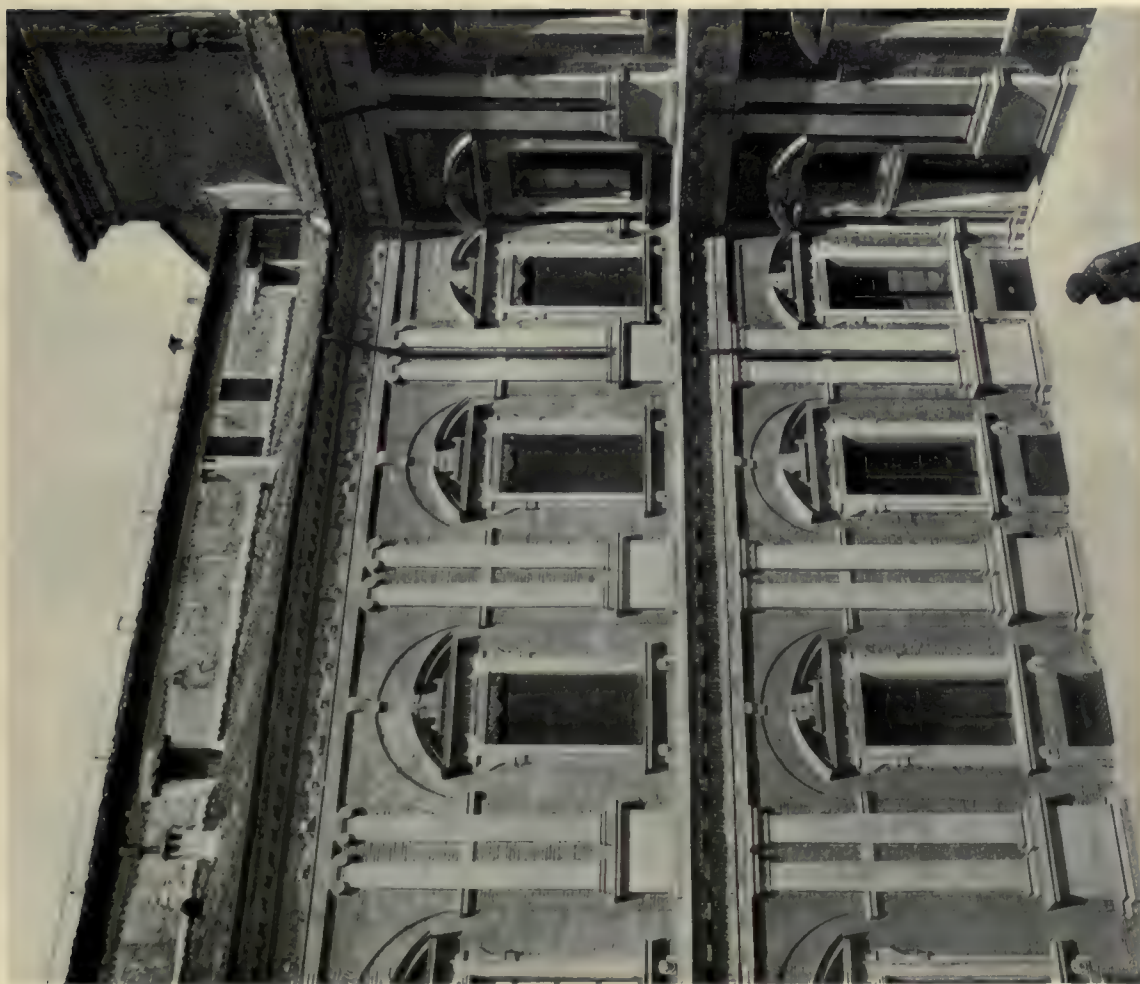
Phot. Emilia

237. Bologna. — Part of the University (1562—1563) by Antonio Morandi, called il Terribilia



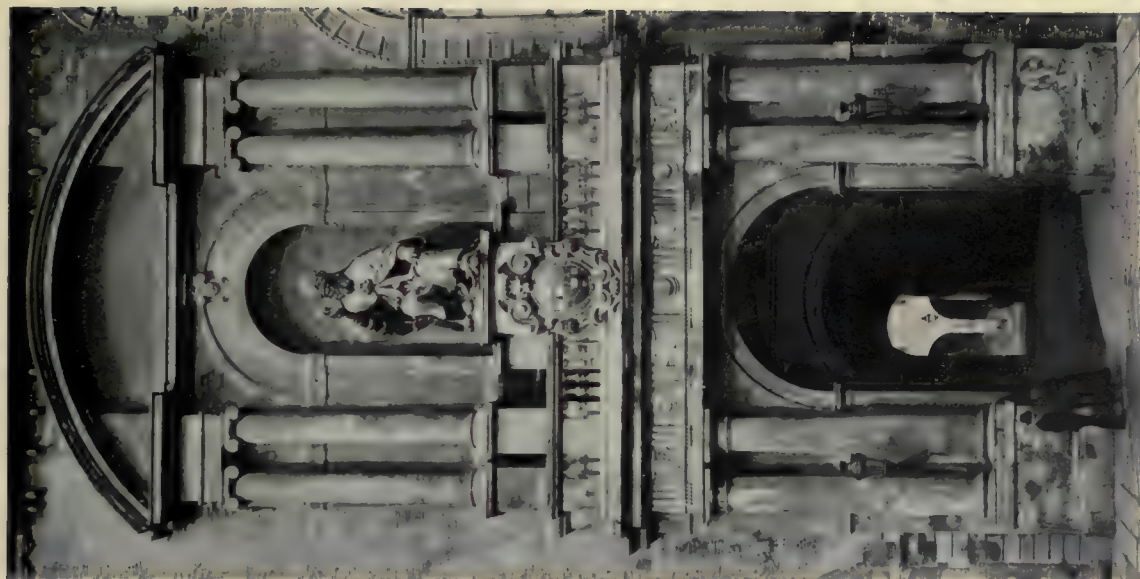
Phot. Alinari

238. Bologna. — Cloisters of the University, (circa 1562/3) by Antonio Morandi, called il Terribilia



Phot. Emilia

239. Bologna. — Courtyard of the University, (circa 1560)
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Phot. Emilia

240. Bologna. — Main Entrance to Palazzo Pubblico,
lower part (1555) by Galeazzo Alessi, upper part
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Phot. Emilia

241. Bologna. — Fountain del Gigante, designed (1563—1564) by Tommaso Laureti, Figures by Gian Bologna



Phot. Emilia

242. Bologna. — Fontana Vecchia, designed by Tommaso Laureti, executed (1565)
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Phot. Carboni

243. Bologna. — Palazzo Salem, formerly Malvezzi-Campeggi, commenced
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Phot. Emilia

244. Bologna. — The University (1569) by Pellegrino Pellegrini, called Tibaldi



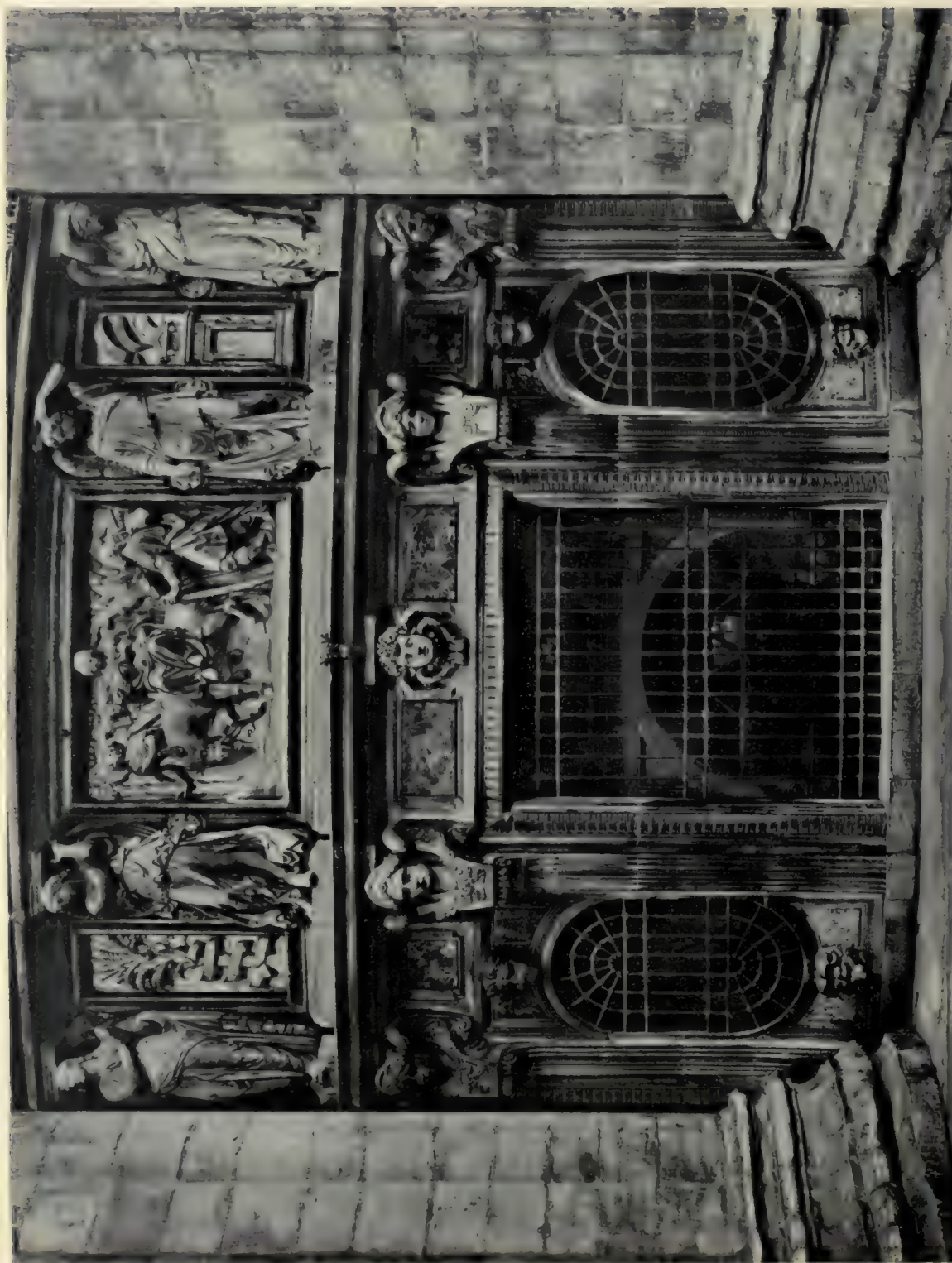
Phot. Carboni

245. Bologna. — Palace of the Archbishop (1575) by Domenico Pellegrino, called Tibaldi



Phot. Alinari

246. Milan. — Courtyard of Palace of the Archbishop (1570) by Pellegrino Pellegrini, called Tibaldi



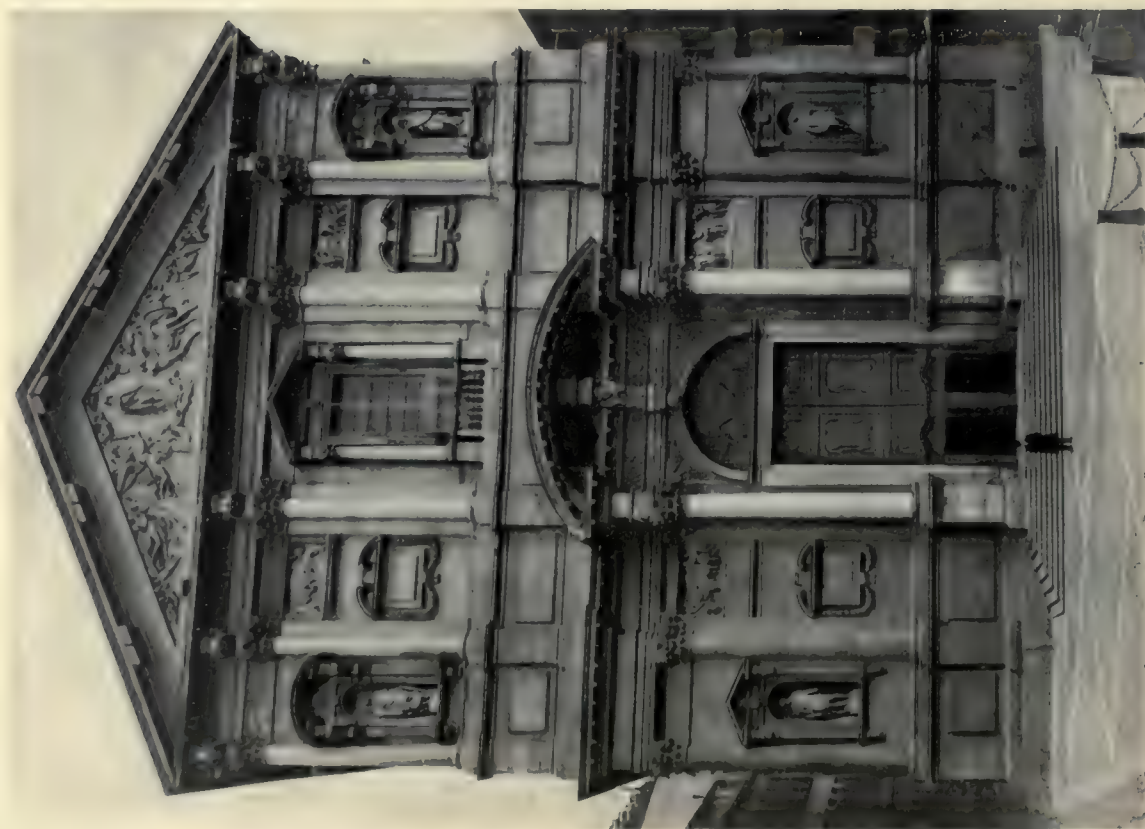
Phot. Bassani

247. Milan. — Cathedral; Exterior of Cinta del Coro, (1568—1576) designed by Pellegrino Pellegrini, called Tibaldi



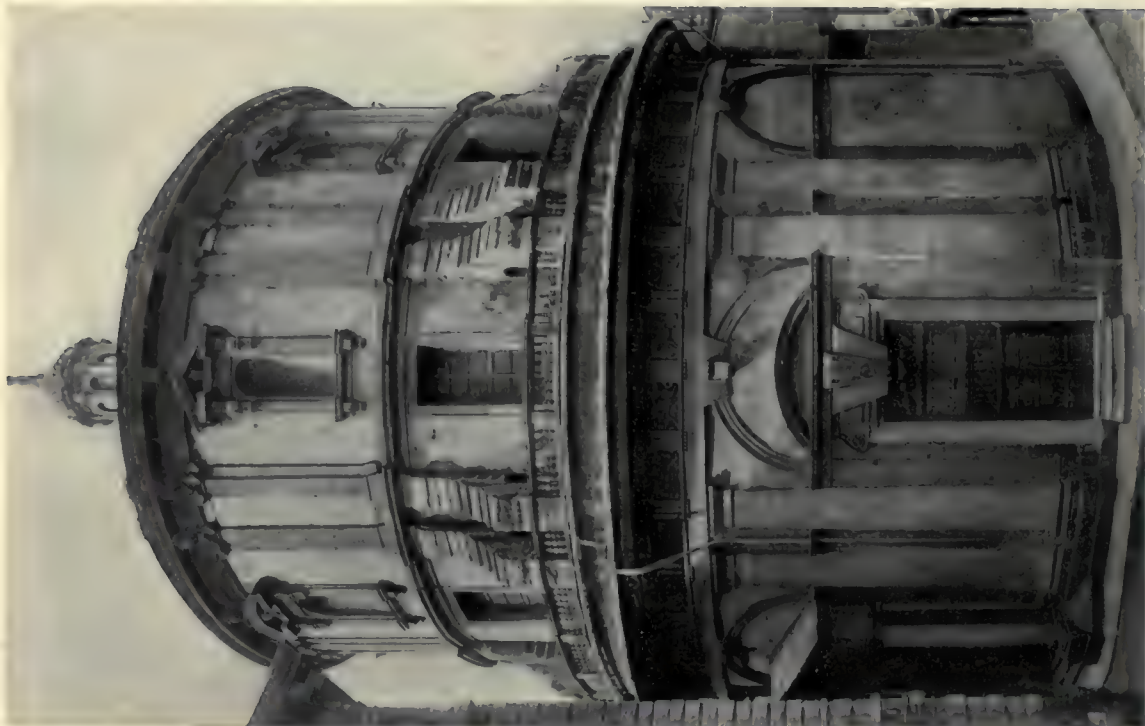
Phot. Brogi

248. Milan. — Main Door of the Cathedral (1567) by Pellegrino Pellegrini, called Tibaldi



249. Milan. — Façade of S. Fedele, commenced by Pellegrino Pellegrini, called Tibaldi, and continued by Martino Bassi; the gable is by Pestagalli and was added in the XIXth century.

Phot. Brogi



Phot. Brogi

250. Milan. — S. Sebastiano, (1577) by Pellegrino Pellegrini, called Tibaldi.



Phot. Arti Grafiche, Bergamo

251. Milan. — S. Angelo (1552) by Vincenzo Seregni



Phot. Brogi

252. Milan. — Courtyard of the Seminary, (1570) by Giuseppe Meda



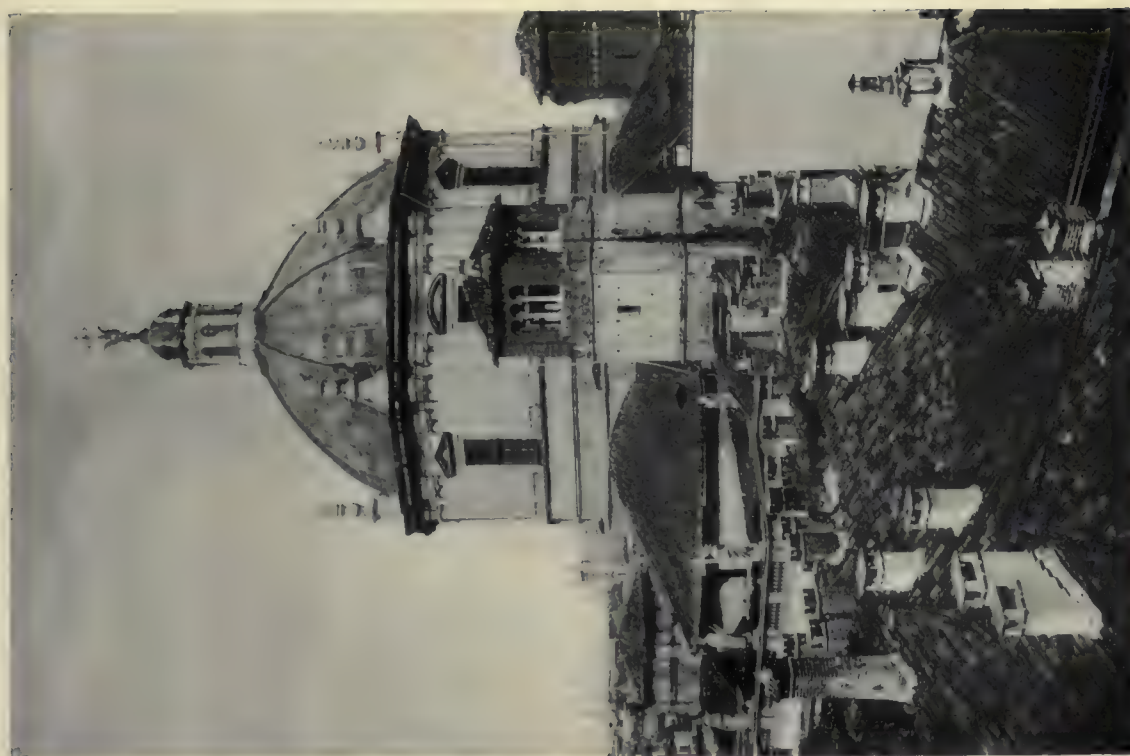
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253. Milan. — Palazzo dei Giureconsulti (1564) by Vincenzo Seregni



Phot. Bassani

254. Milan. — Cupola of S. Maria della Passione, designed by Cristoforo Solari, called il Gobbo (circa 1520)



Phot. Bassani

255. Milan. — Cupola of S. Lorenzo by Martino Bassi (1573)



Phot. Arti Grafiche, Bergamo

256. Milan. — Porta Romana (1598), erroneously attributed to Martino Bassi



Phot. Bassani

257. Milan. — Interior of S. Lorenzo, an old Byzantine building, altered in 1574 by Martino Bassi



Phot. Brogi

258. Milan. — Palazzo degli Omenoni, built by Leone Leoni (circa 1580)



Phot. Alinari

259. Cremona. — Palazzo Affaitati Maggio, now Ugolani Dati (1561), ascribed to Giuseppe Dattaro, called Pizzafuoco



Phot. Carboni

260. Bologna. — Upper Story of the old Mint (1580) by Scipione Dattaro



Phot. Carboni

261. Bologna. — Lower part of the old Mint (1580) by Scipione Dattaro



Phot. Alinari

262. Padua. — Interior of Cathedral (1551—1577). By Andrea da Valle and Agostino Righetto, who probably had in mind a sketch by Michelangelo



Phot. Alinari

263. — Ravenna. — Monastery of S. Vitale. The Cloisters by Andrea da Valle



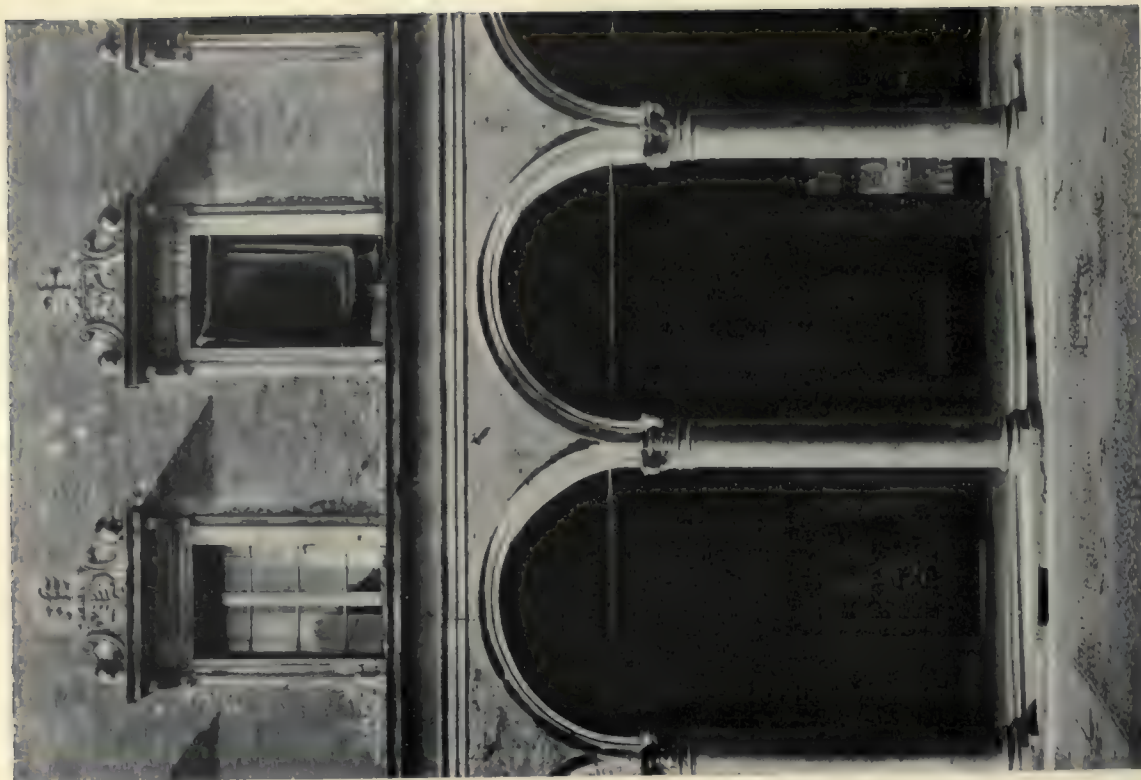
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Phot. Arti Grafiche, Bergamo

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Phot. Alinari

266. Bologna. — Casa Marchesini, now Collegio di Spagna
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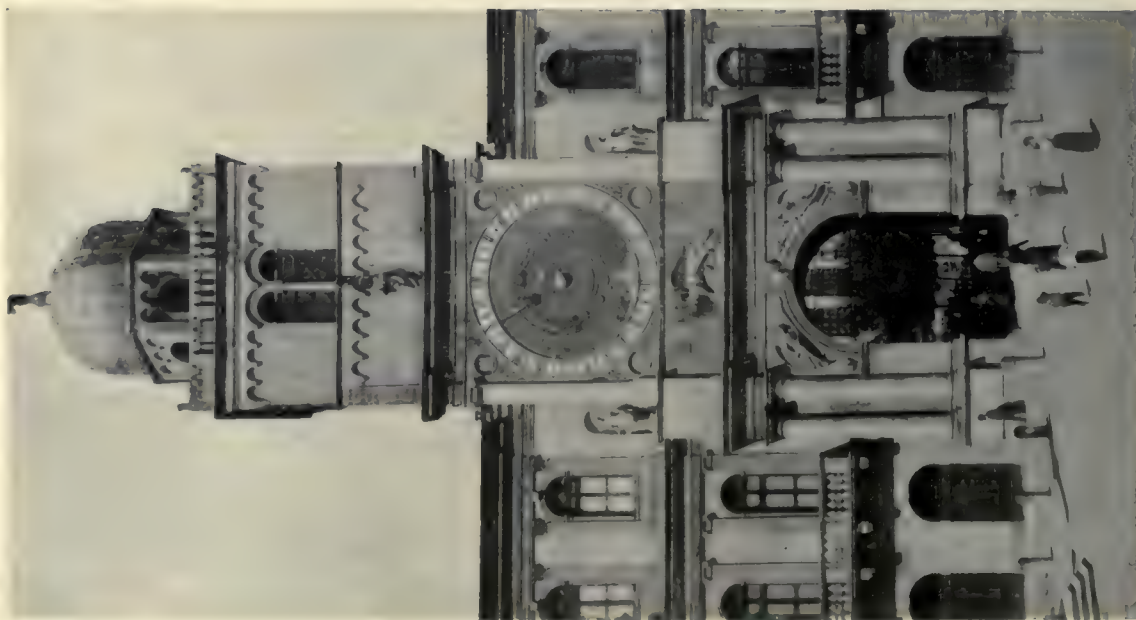
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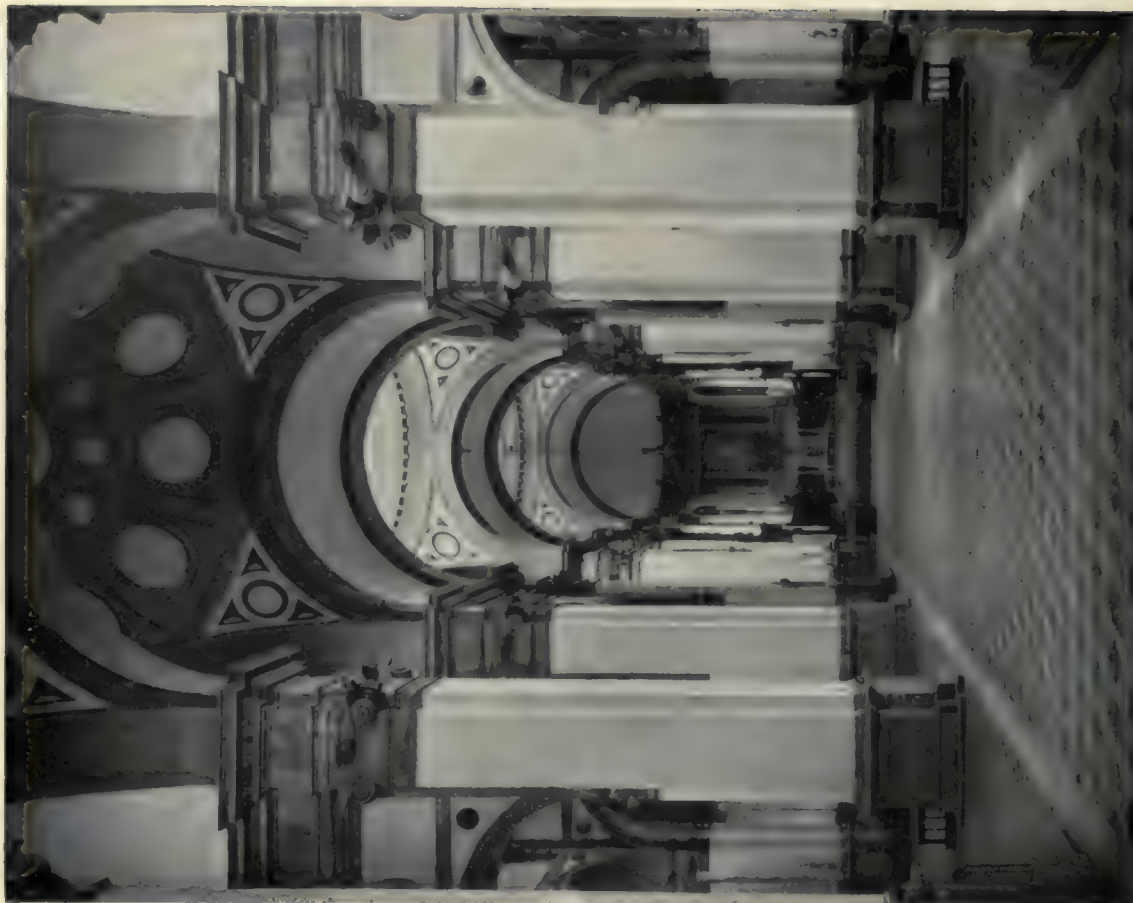
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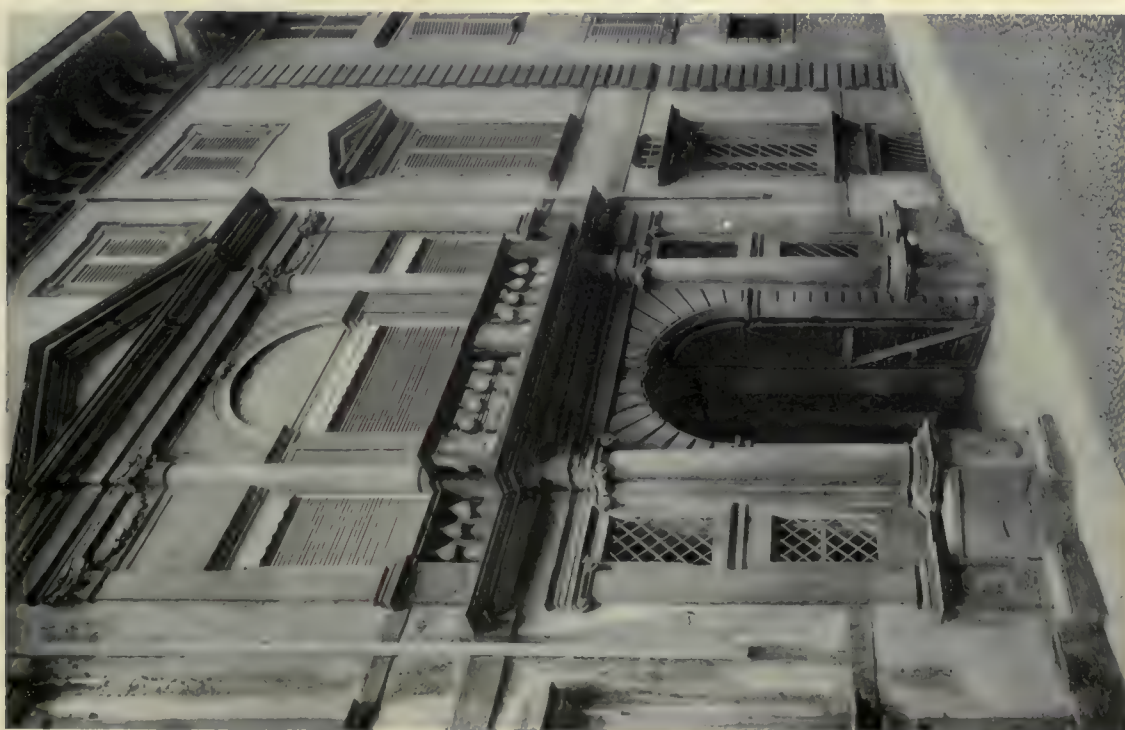
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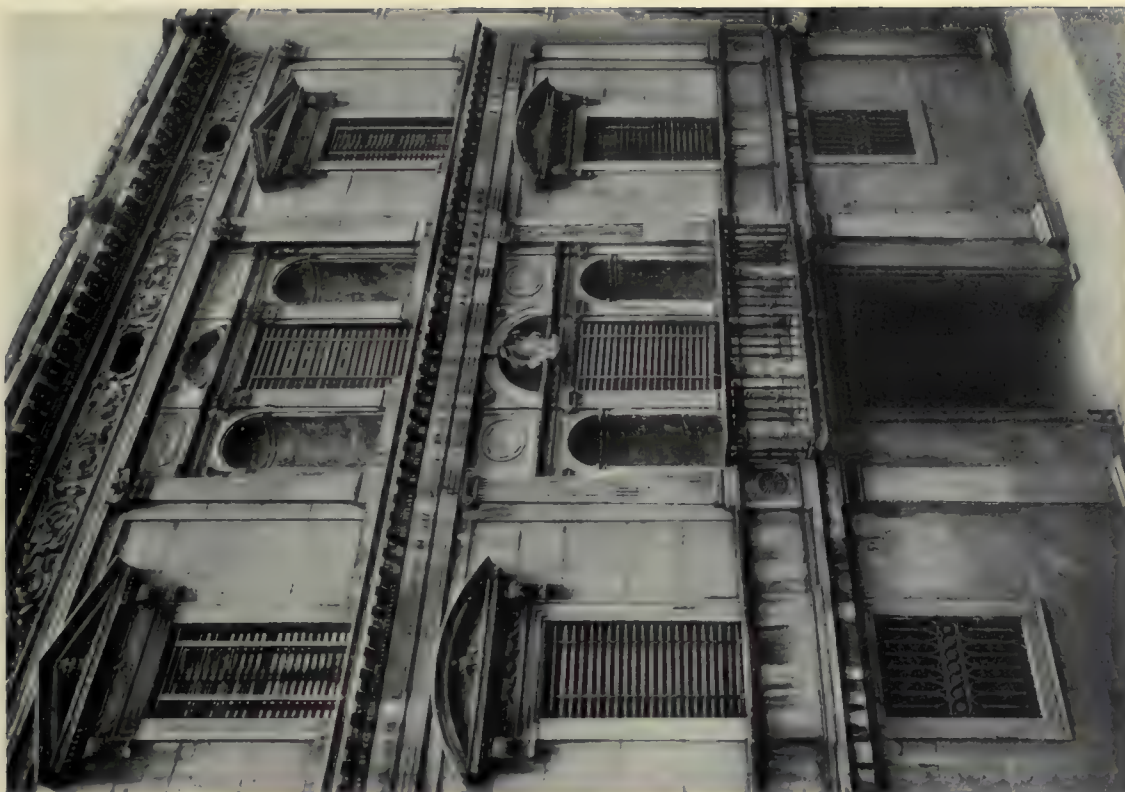
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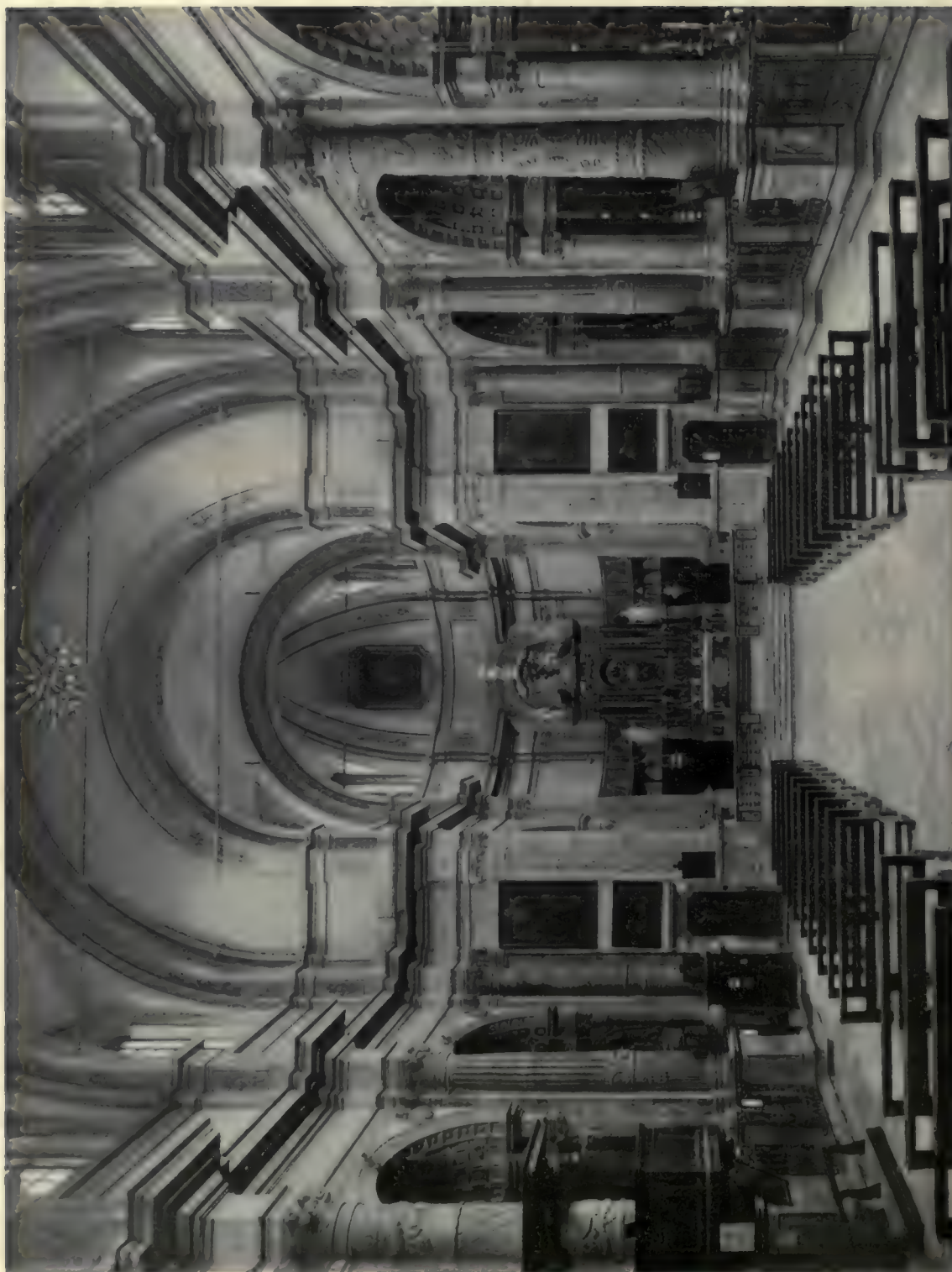
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271. Bergamo. — Palazzo de Maffei (circa 1520) attributed to Pietro Isabetto, called Abano



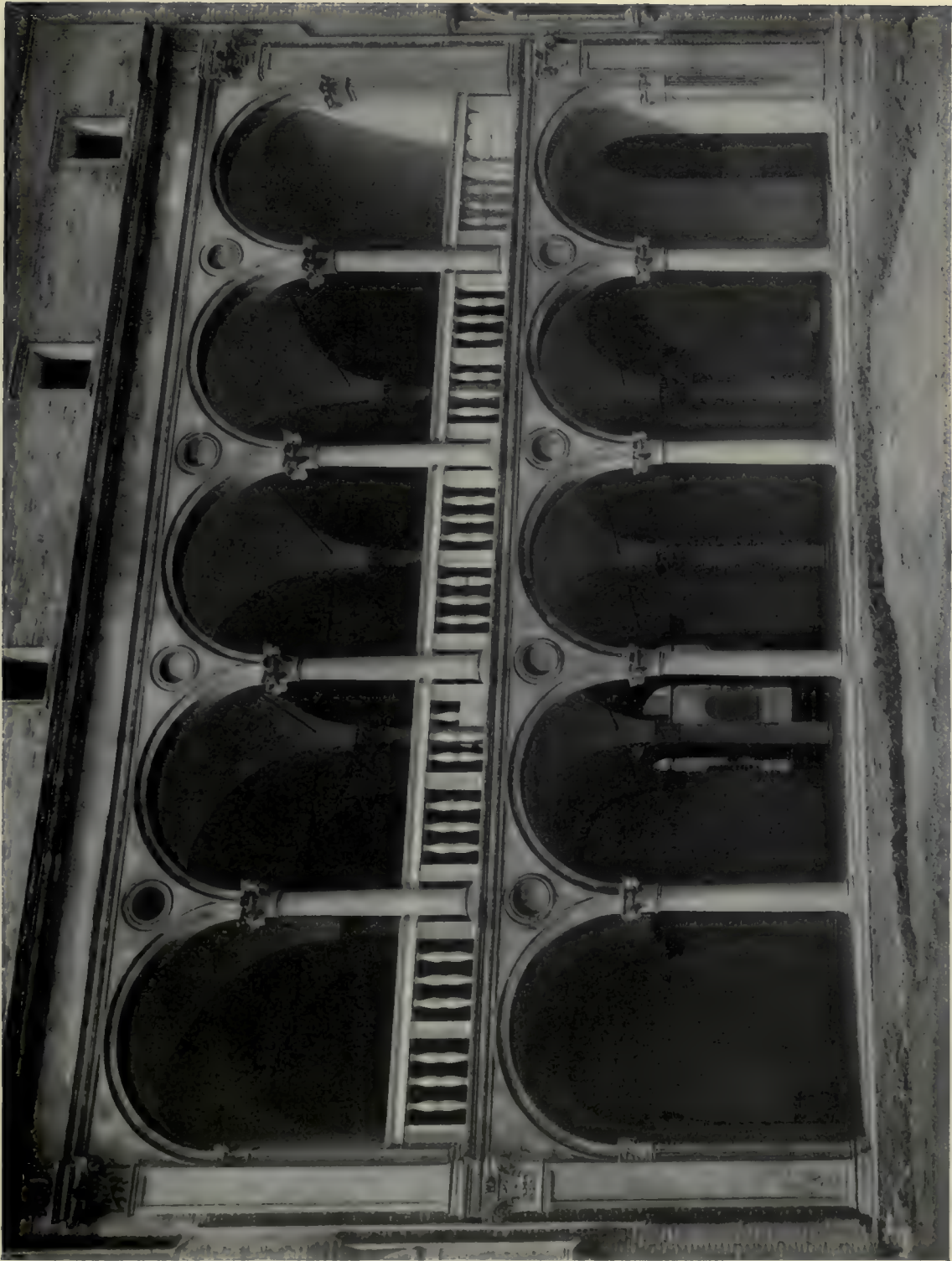
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272. Brescia. — Palazzina Dolzani or Casino Fortunato (circa 1550) by Lodovico Beretta



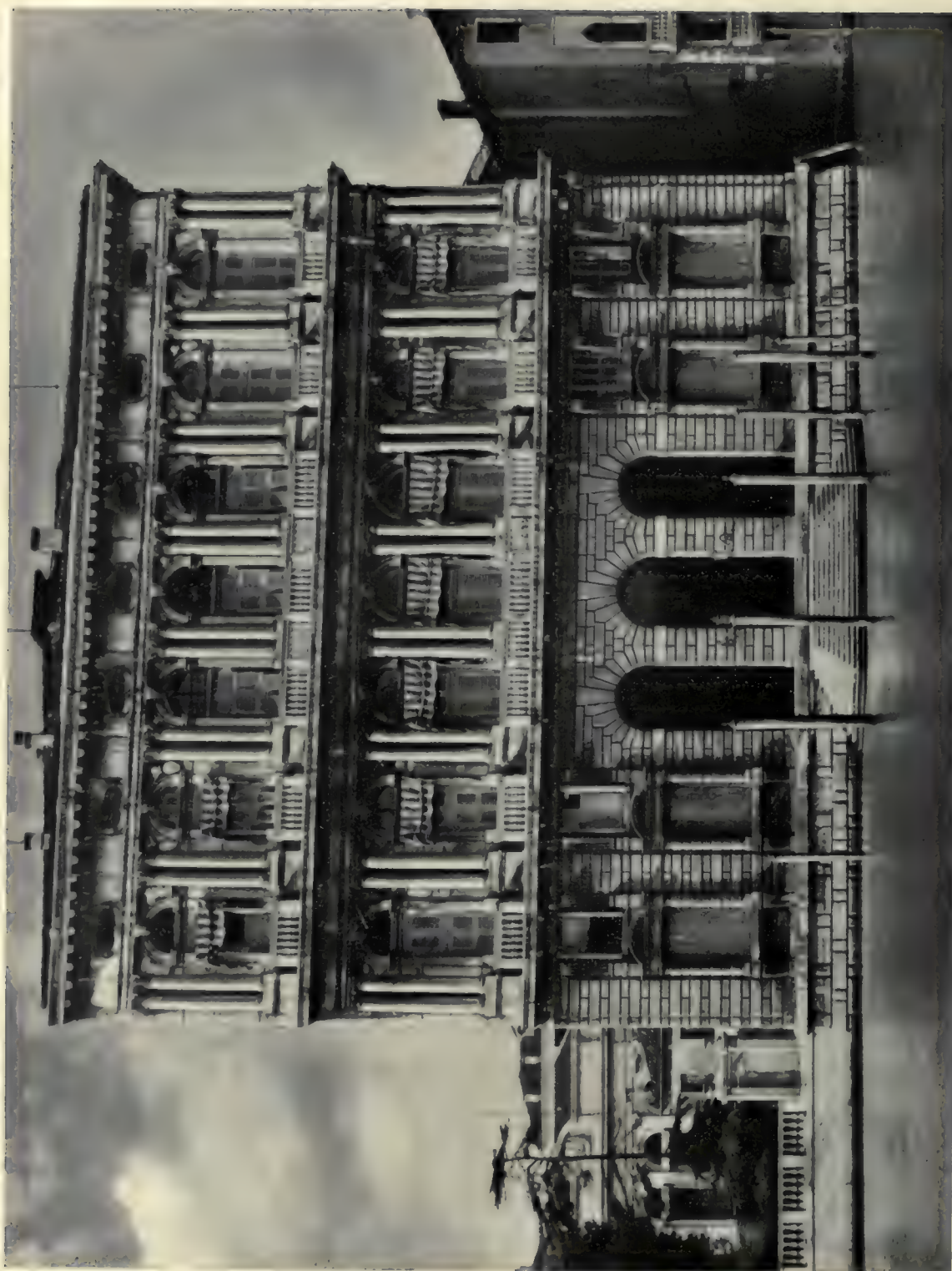
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273. Bergamo. — Church of S. Spirito (circa 1521), by Pietro Isabetto, called Abano



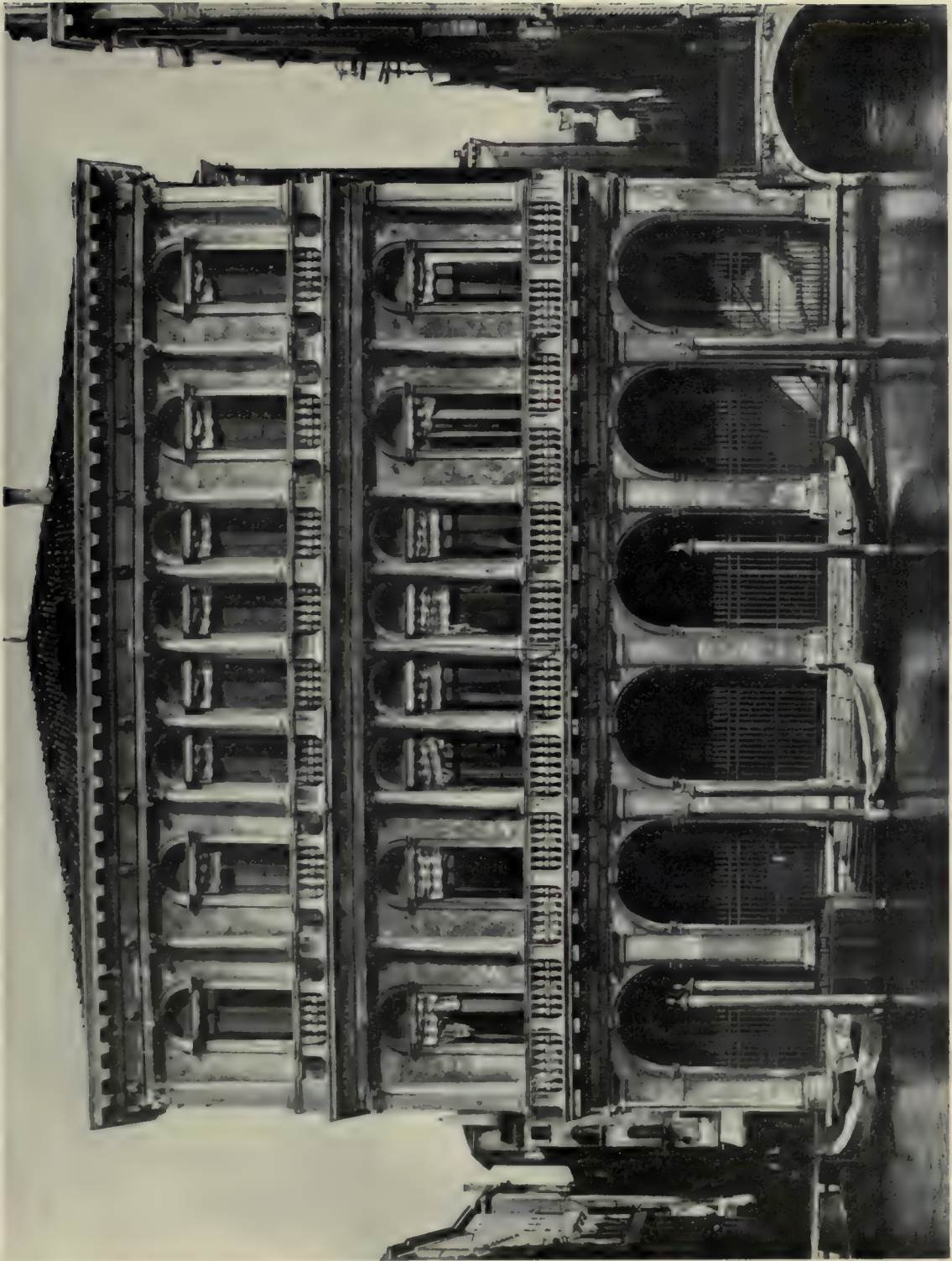
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274. Ravenna. — Monastery di Porto. Garden Loggia (1503—1514),
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275. Venice. — Palazzo Corner (1532), now the Prefettura, by Jacopo Tatti, called Sansovino

Phot. Anderson



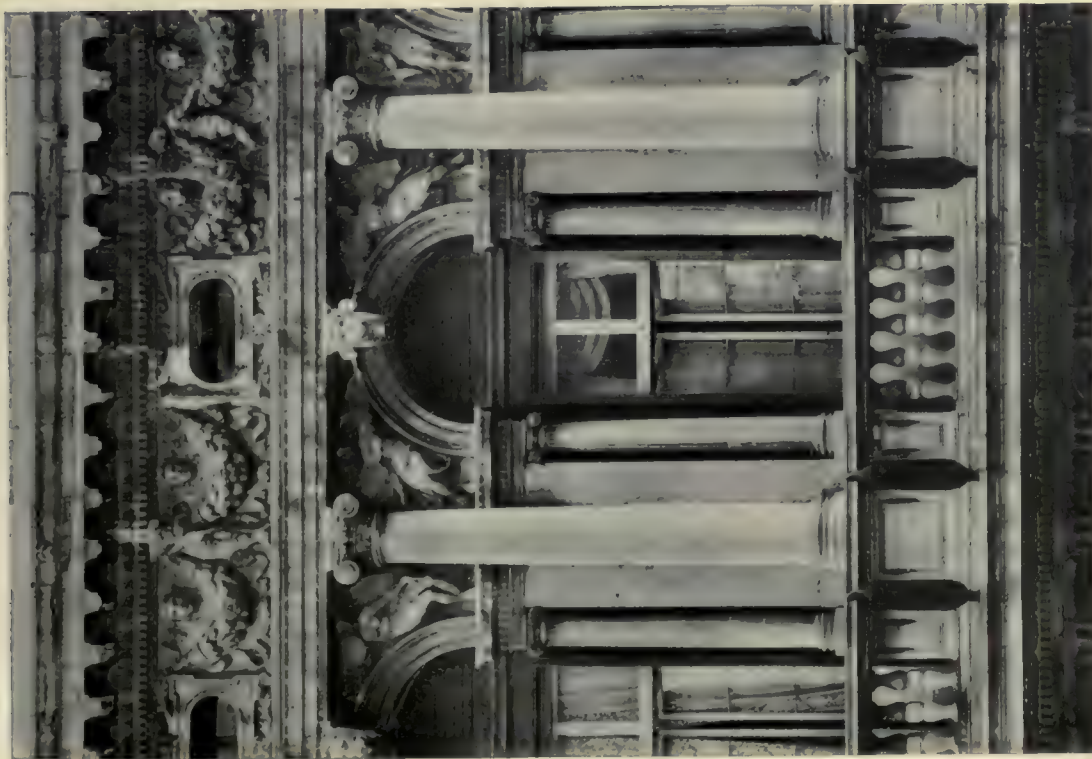
Phot. Anderson

276. Venice. — Palazzo Dolfin, later Manni, now the Bank of Italy, by Sansovino.



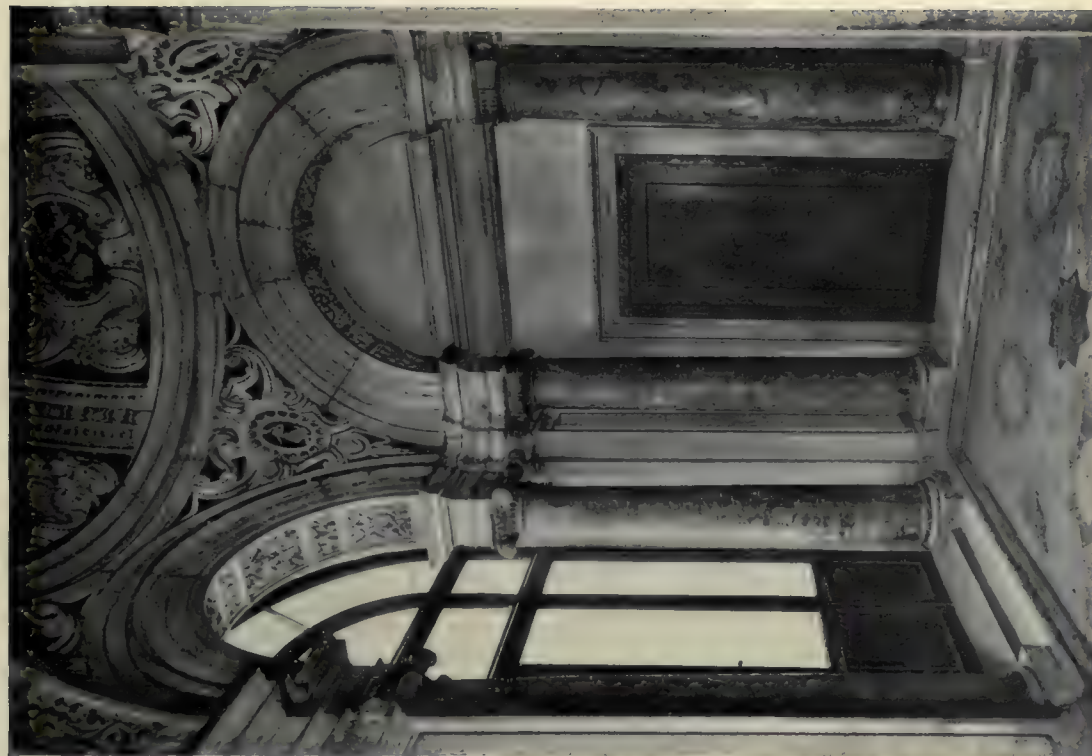
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277. Venice. — Library of S. Marco (1532—1554), by Sansovino. Side View



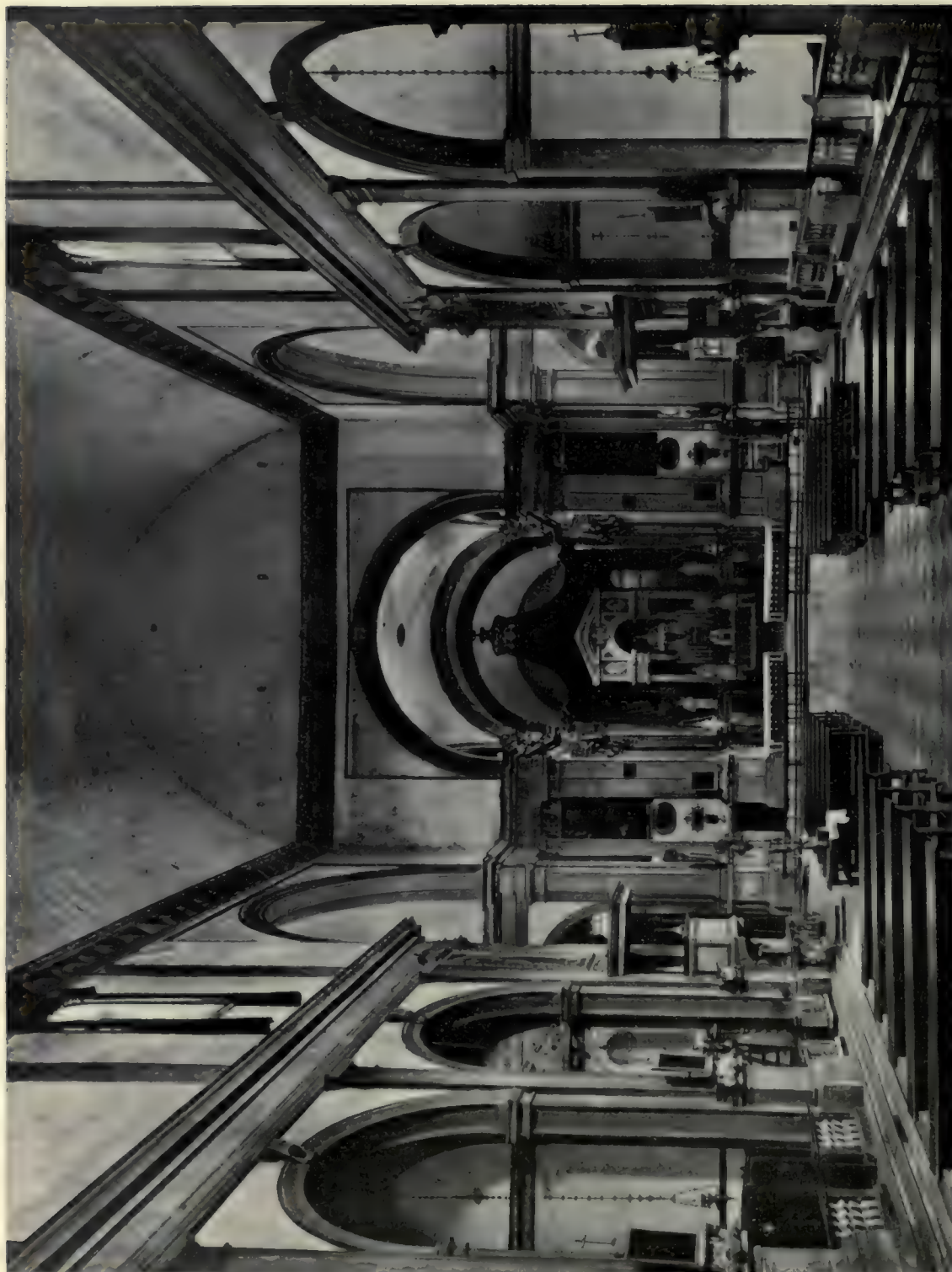
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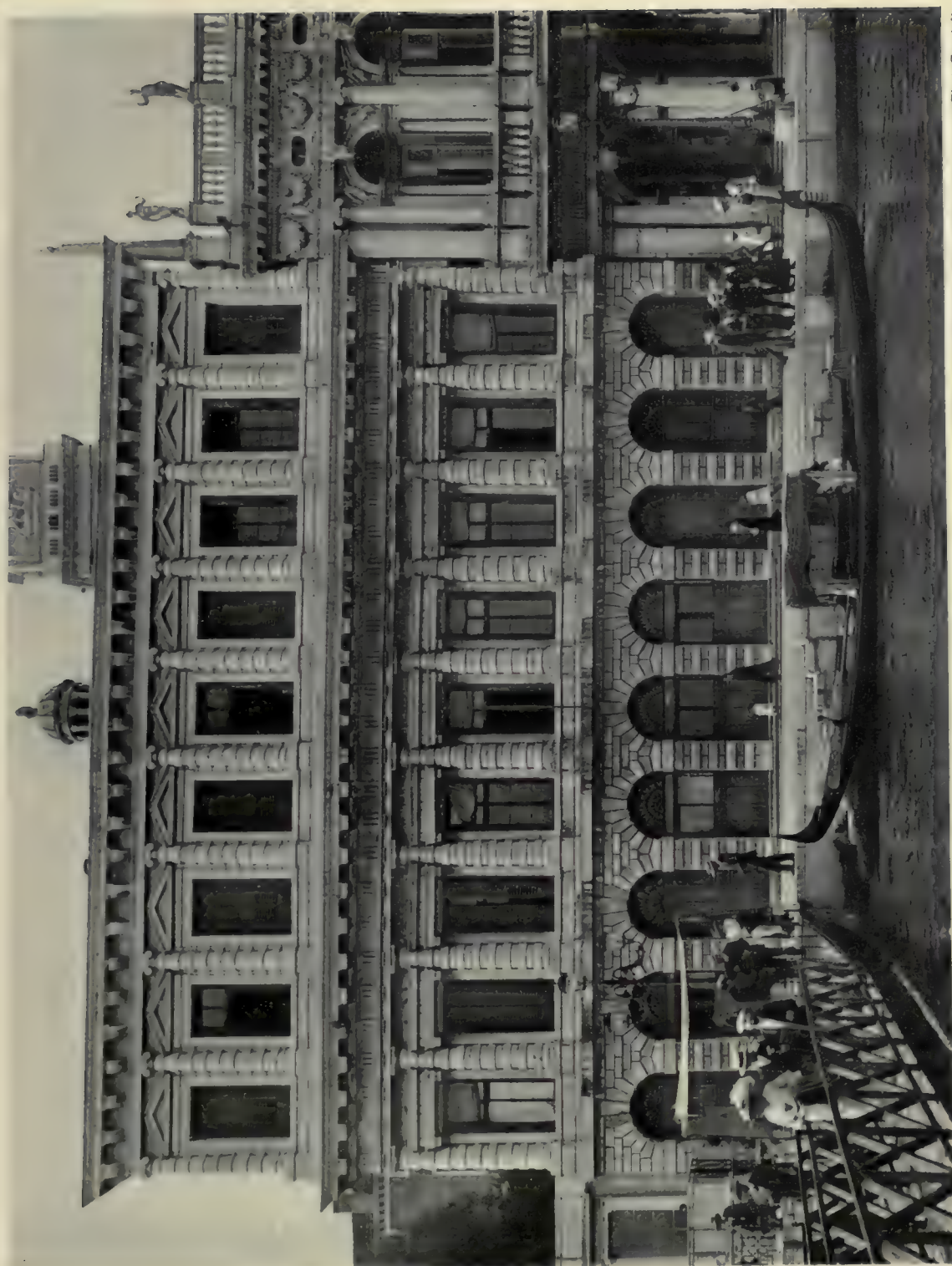
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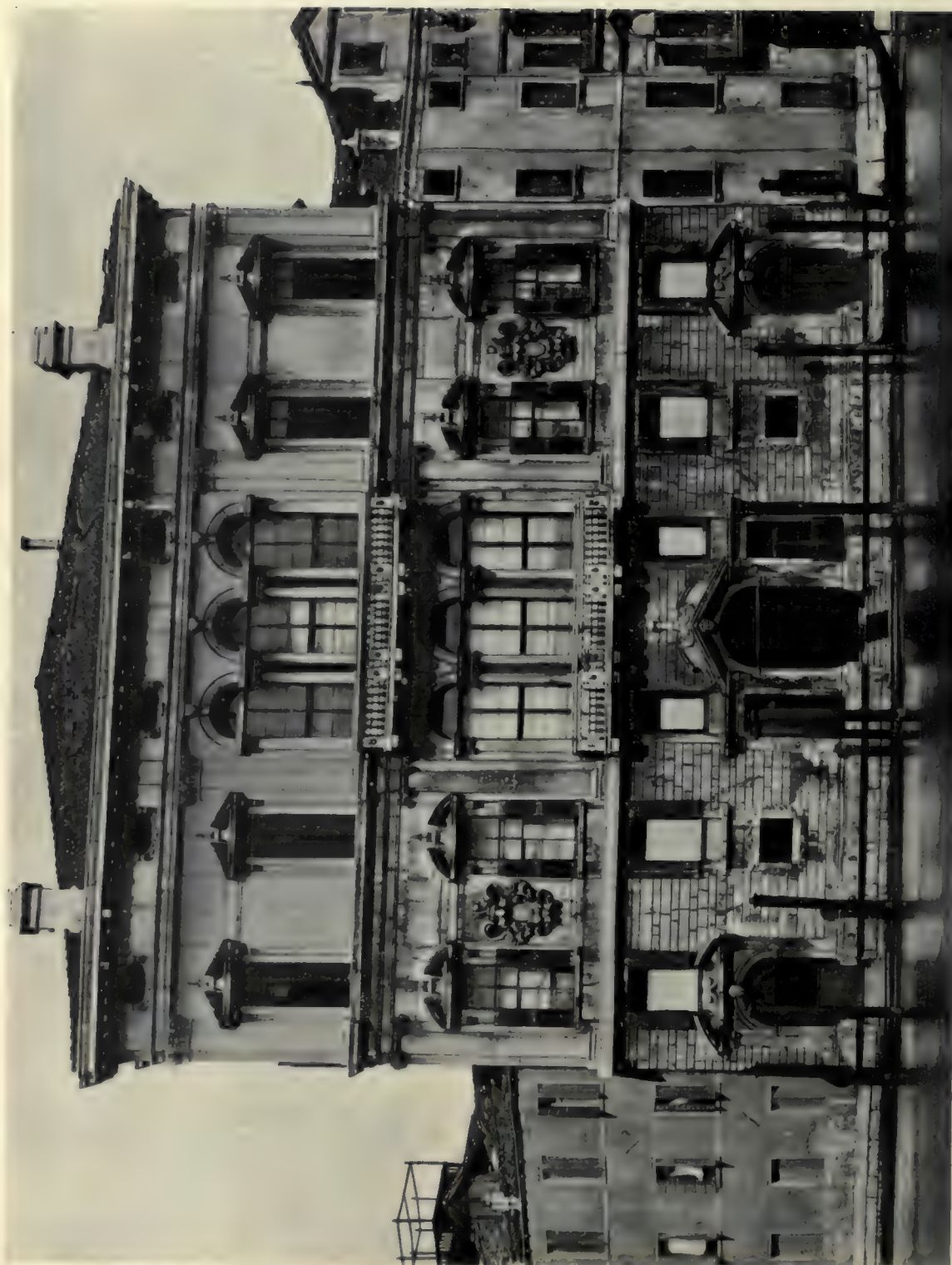
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289. Venice. — Scuola di S. Fantin (now Ateneo Veneto); commenced about 1599 by Antonio Contin and finished by his brother Tommaso



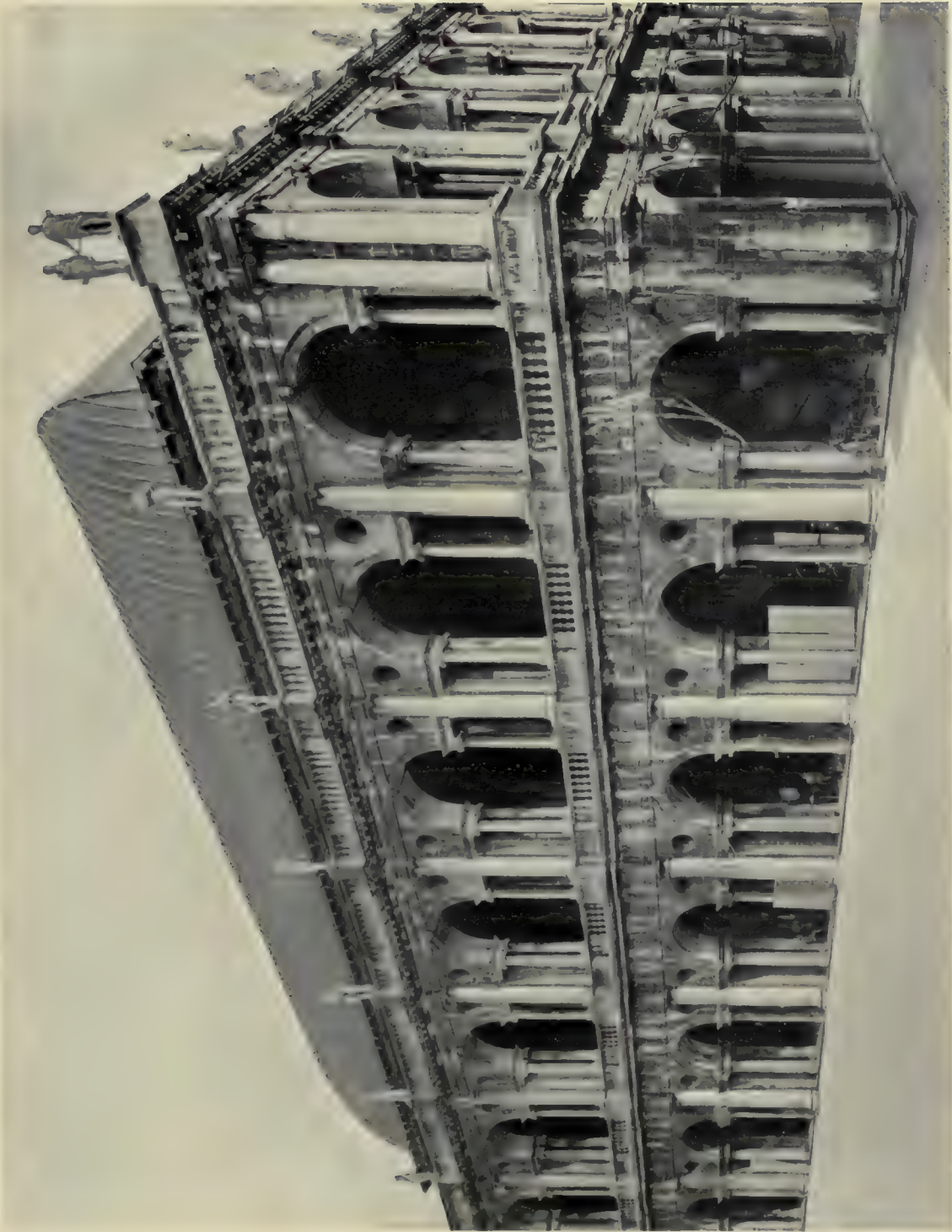
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291. Venice. — The Prison (1571—1597) by Antonio da Ponte



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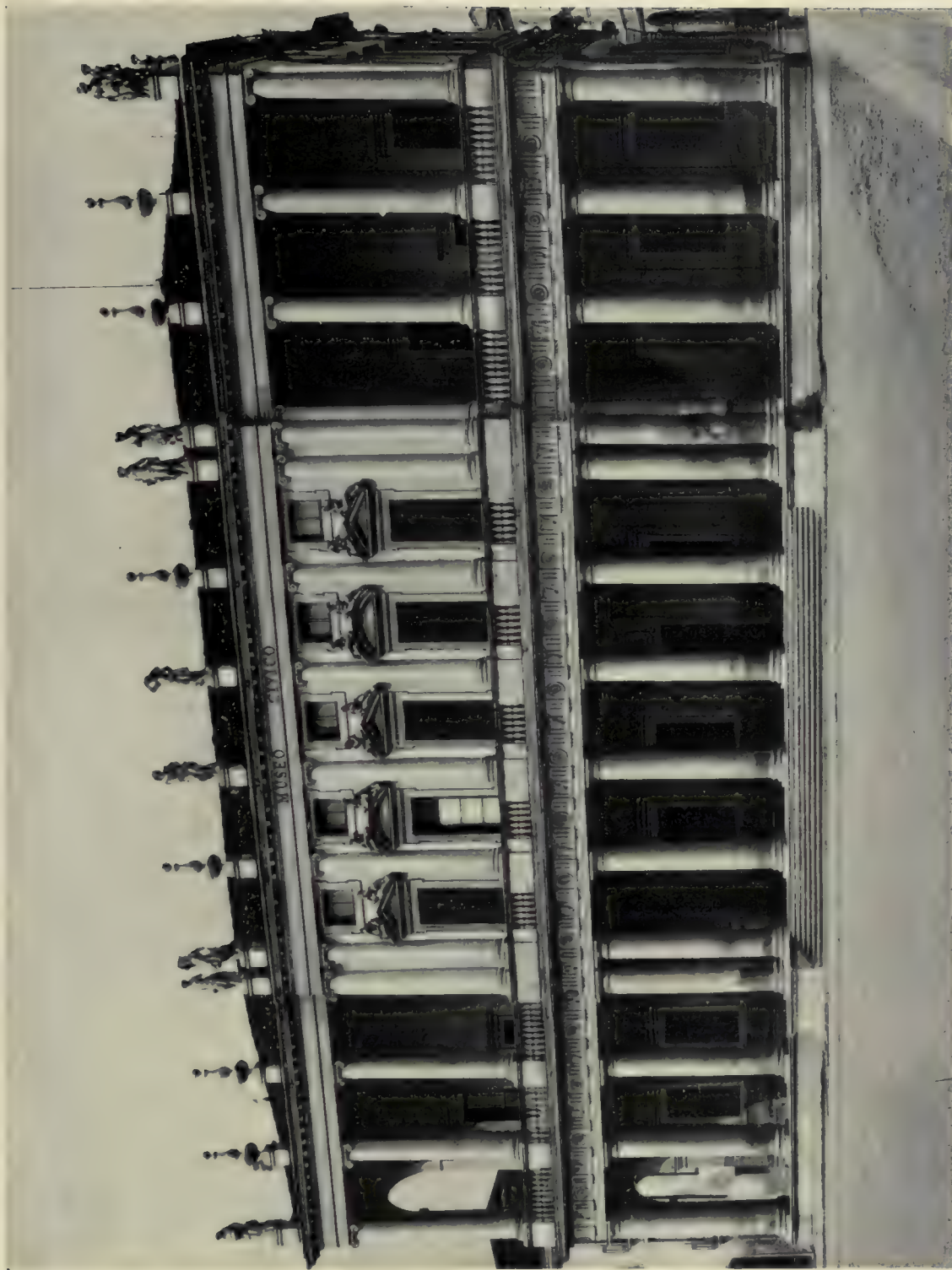
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Phot. Alinari

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294. Vicenza. — Palazzo Chiericati (now the Museo Civico), by Andrea Palladio





Phot. Alinari

295. Vicenza. — Loggia in Courtyard of Palazzo Chiericati
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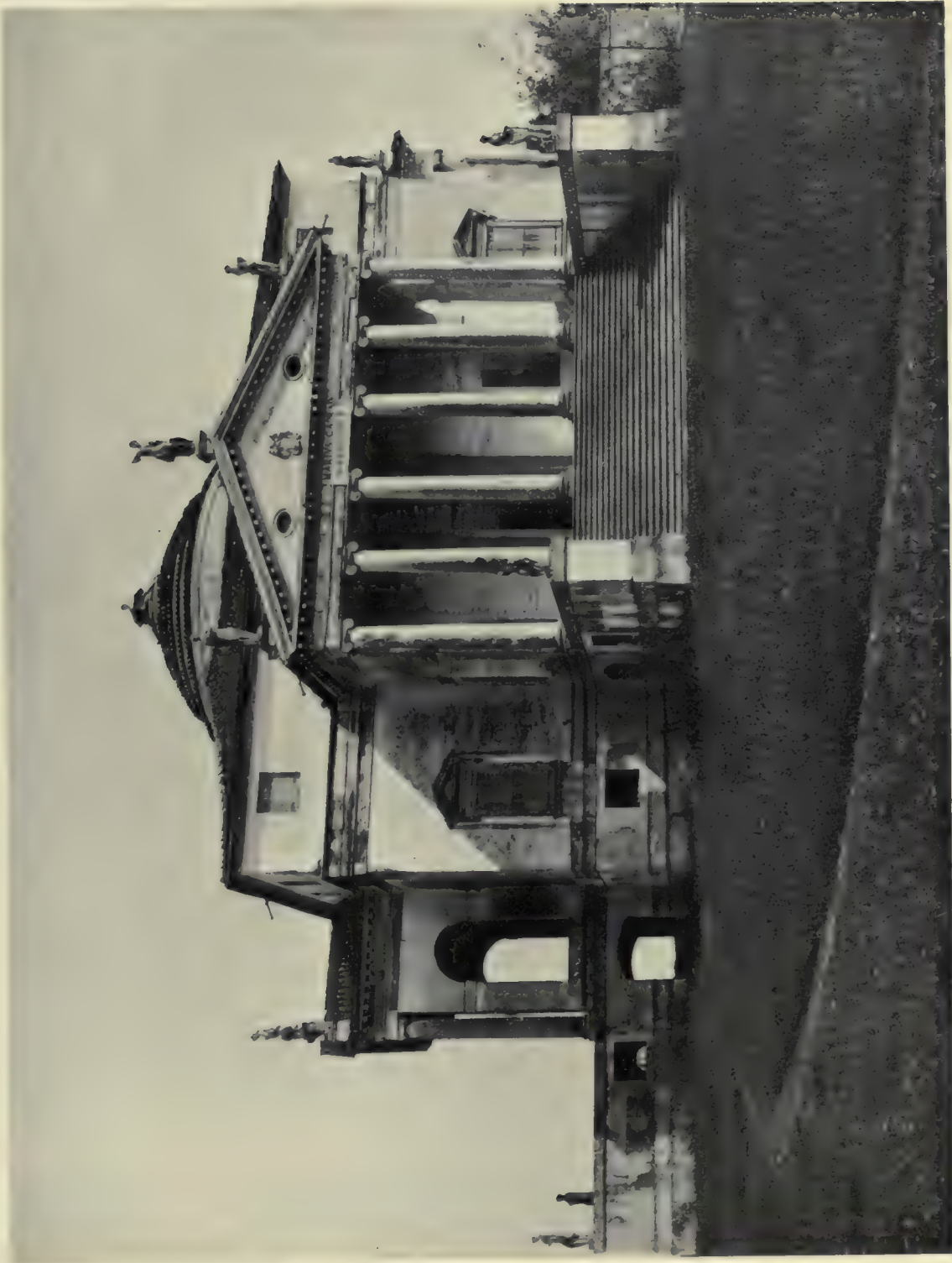
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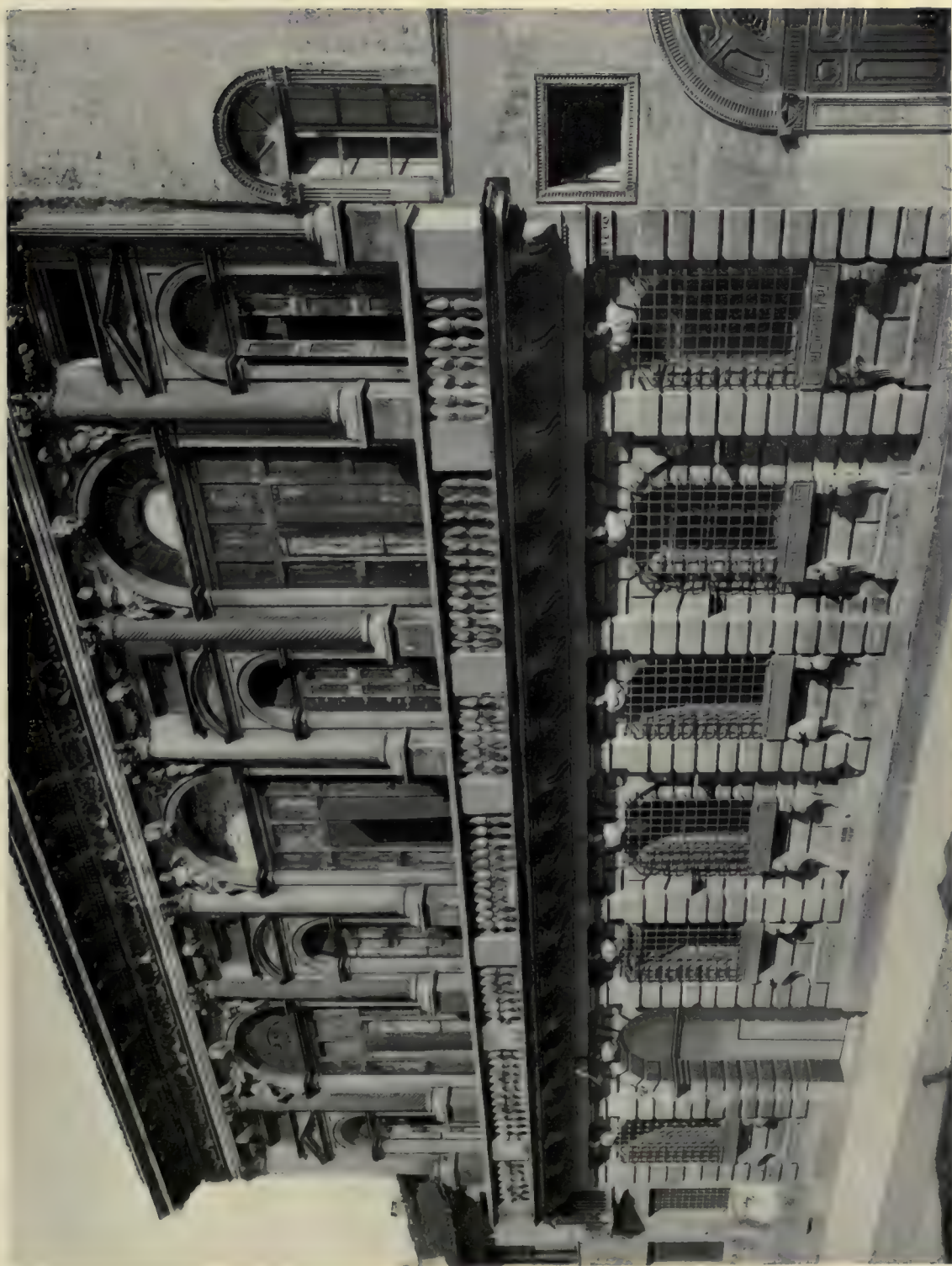
Phot. Brogi

303. Verona. — Porta Pallio (1542—1557), by Michele Sanmicheli



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305. Verona. — Palazzo Bevilacqua (1530), by Michele Sanmicheli



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307. Verona. — Palazzo Canossa (1530—1537), by Michele Sanmicheli



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308. Venice. — Palazzo Grimani (1539), now Court of Appeals, by Michele Sanmicheli



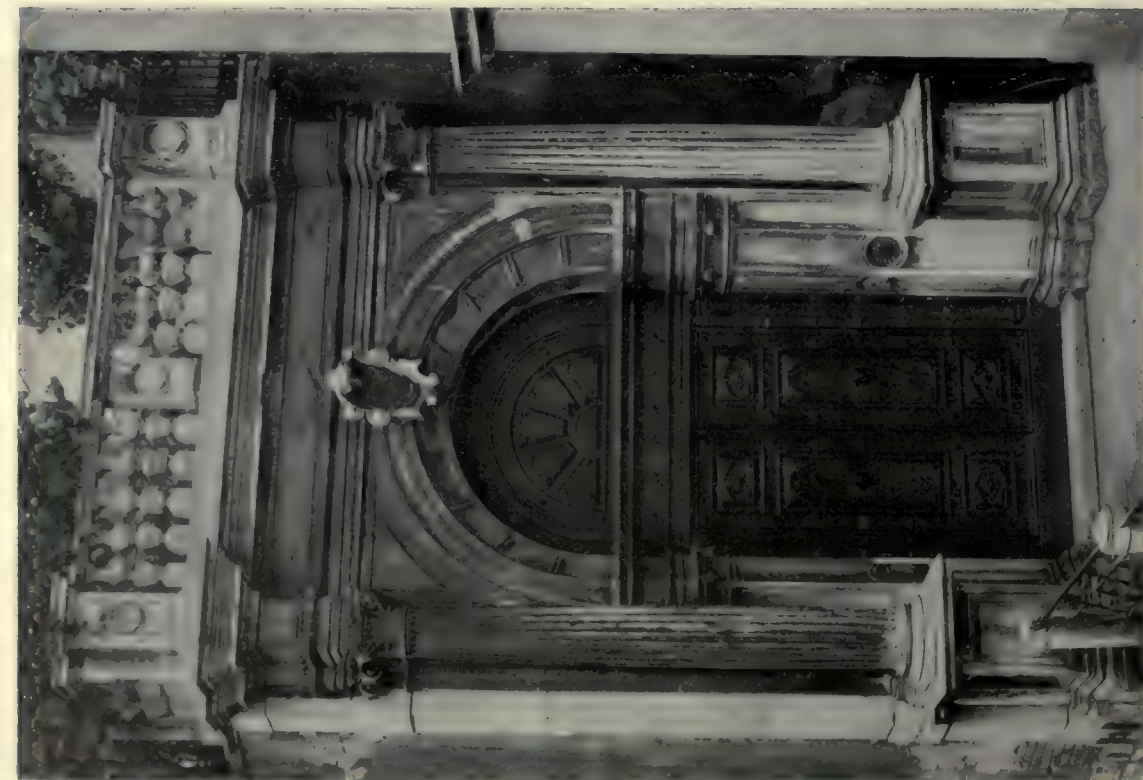
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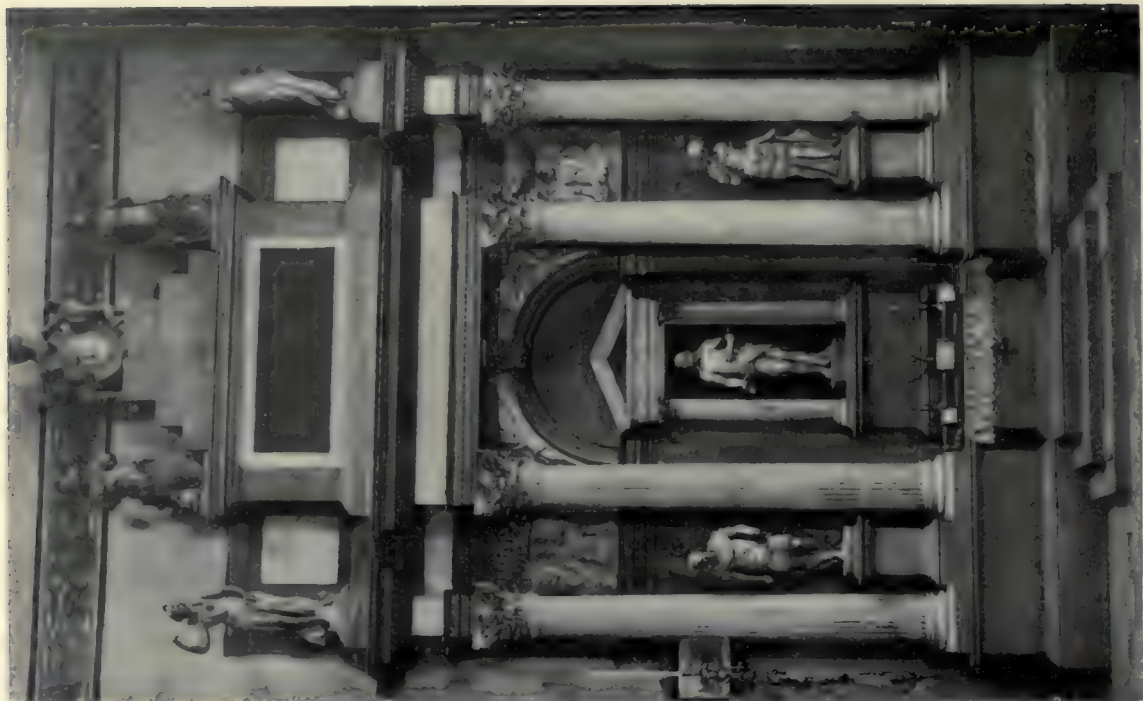
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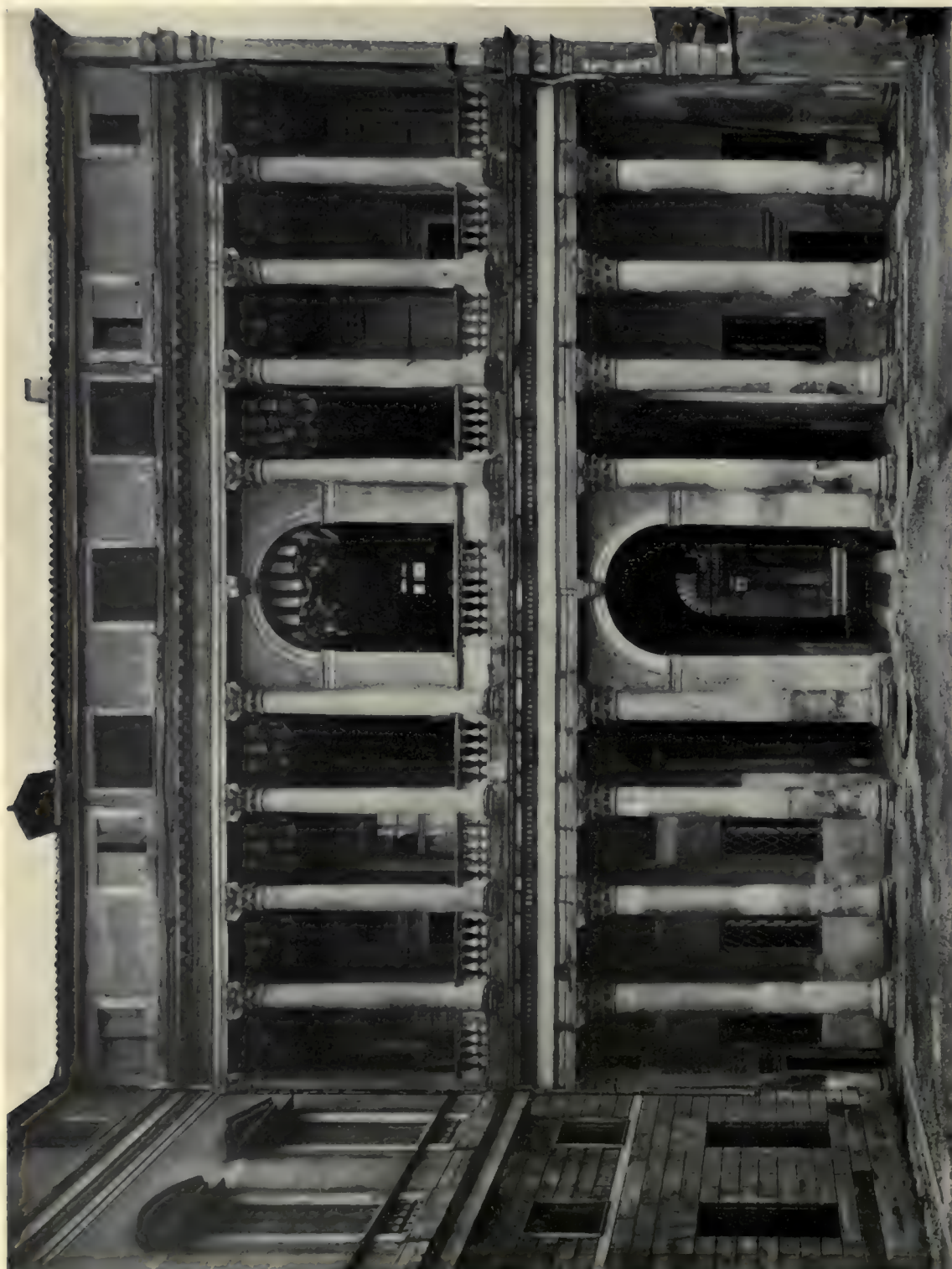
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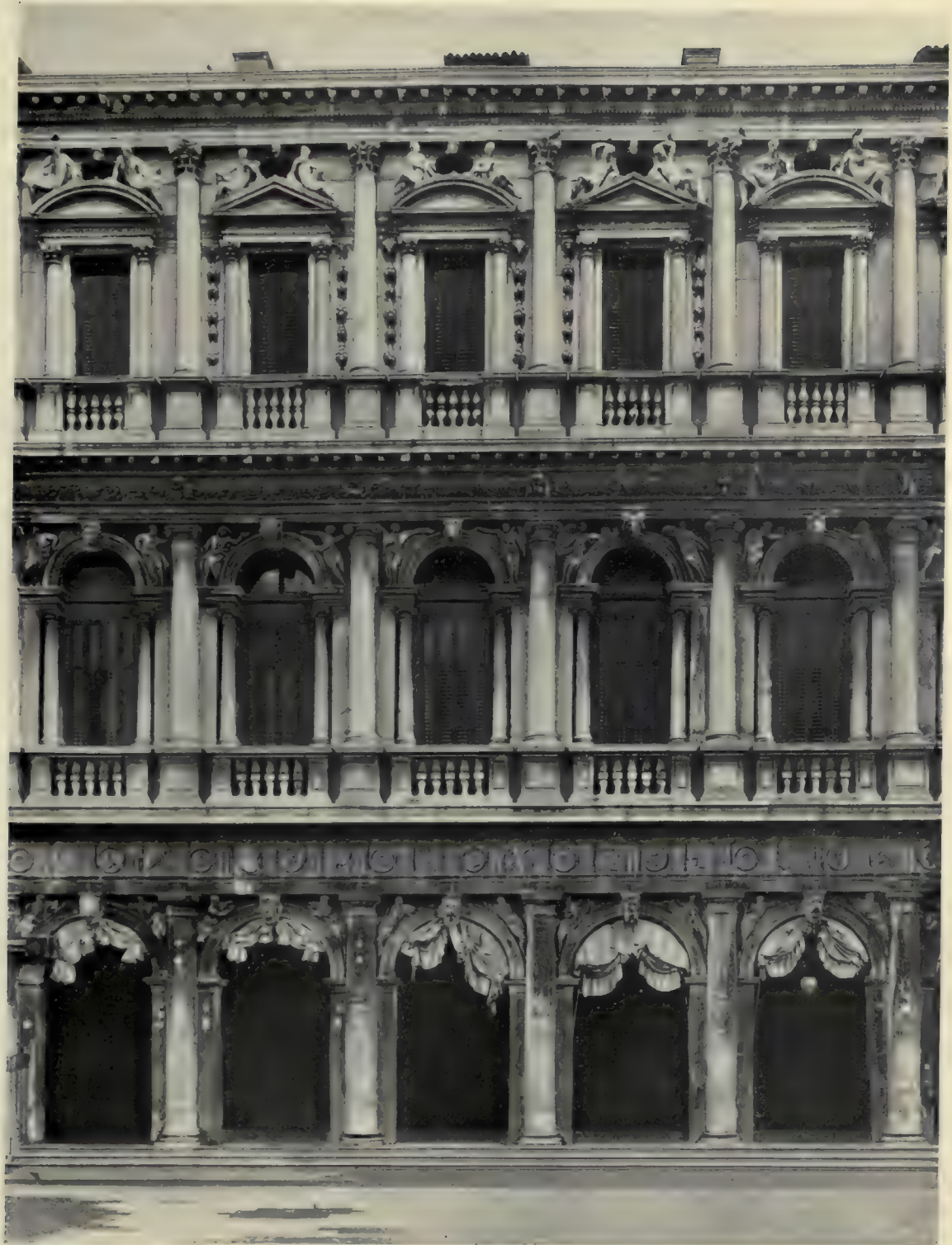
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313. Vicenza. — Palazzo Trissino, now Branzo-Loschi-Folco, by Vincenzo Scamozzi



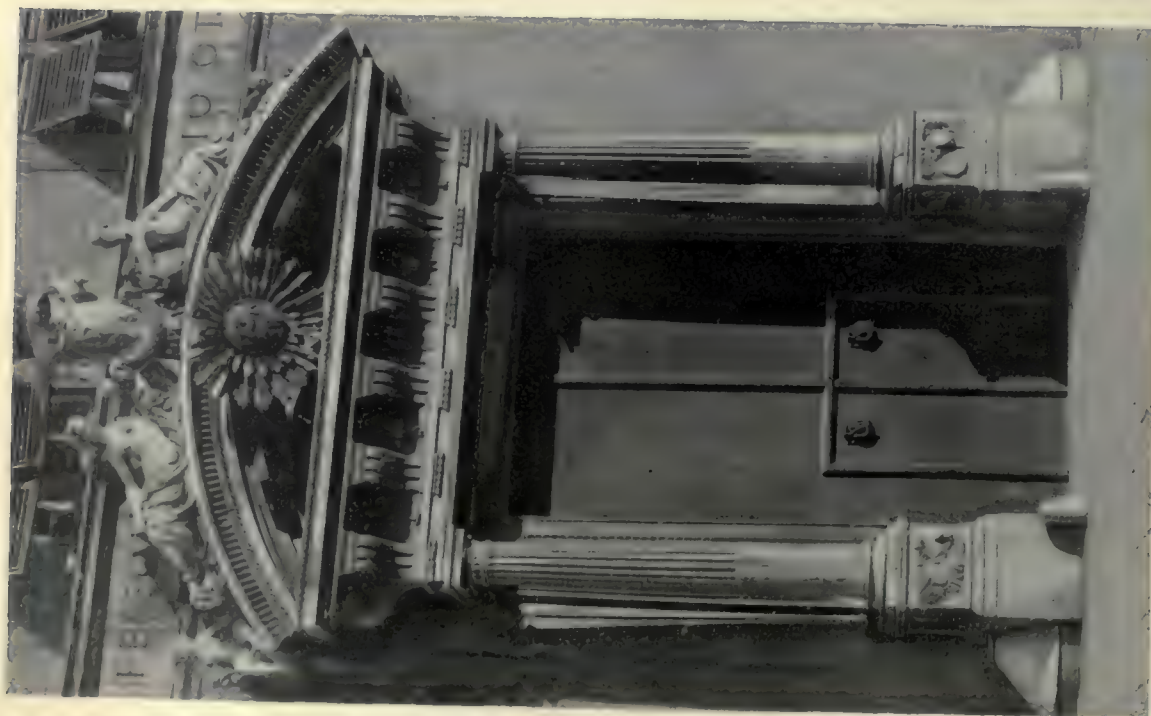
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314. Vicenza. — Palazzo Bonin, now Thiene, built by Vincenzo Scamozzi,
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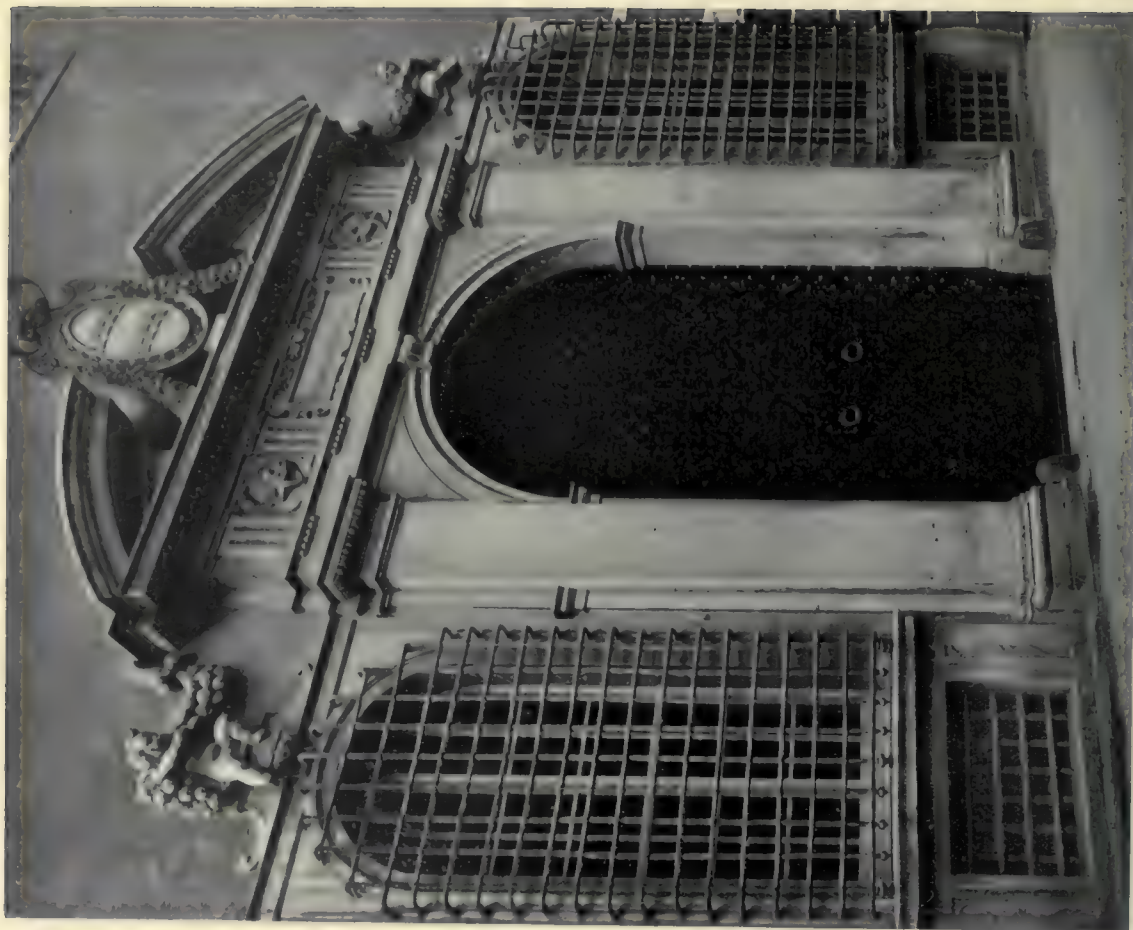
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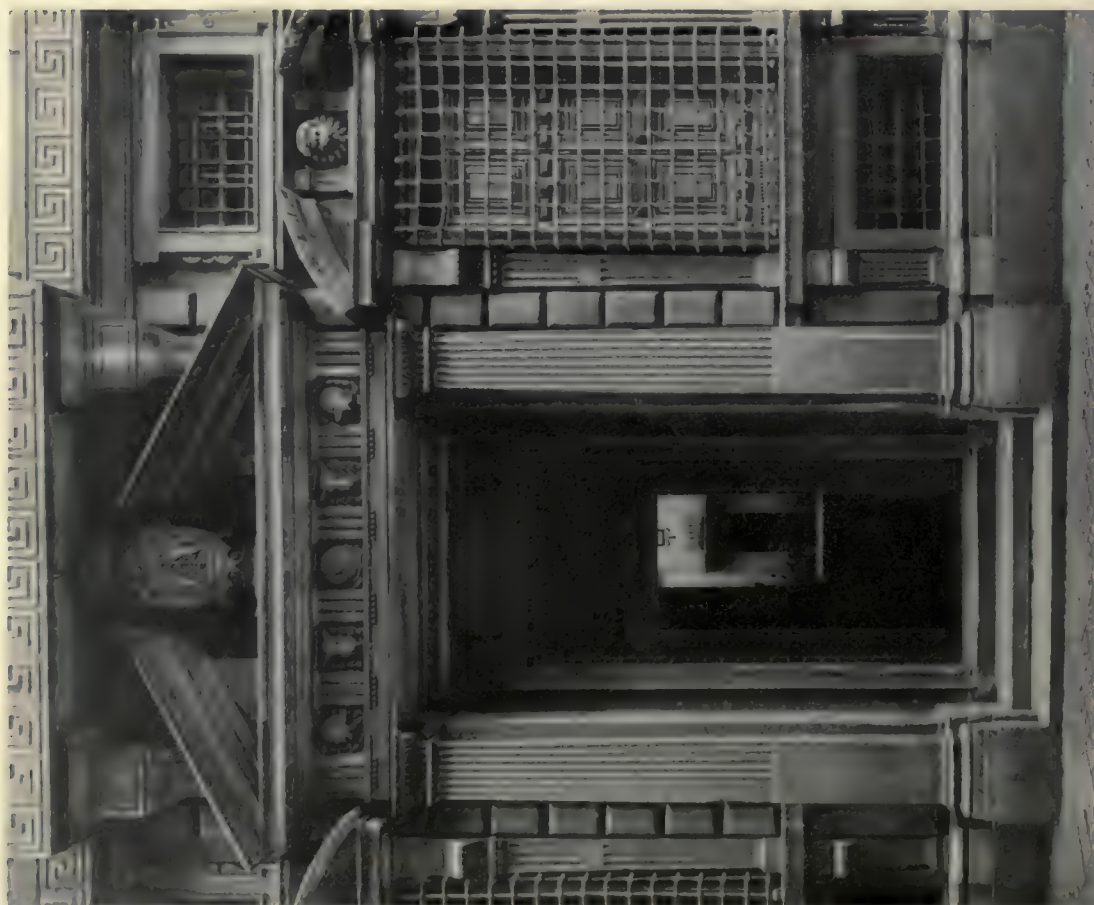
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317. Genoa. — Palazzo Serra, by Galeazzo Alessi



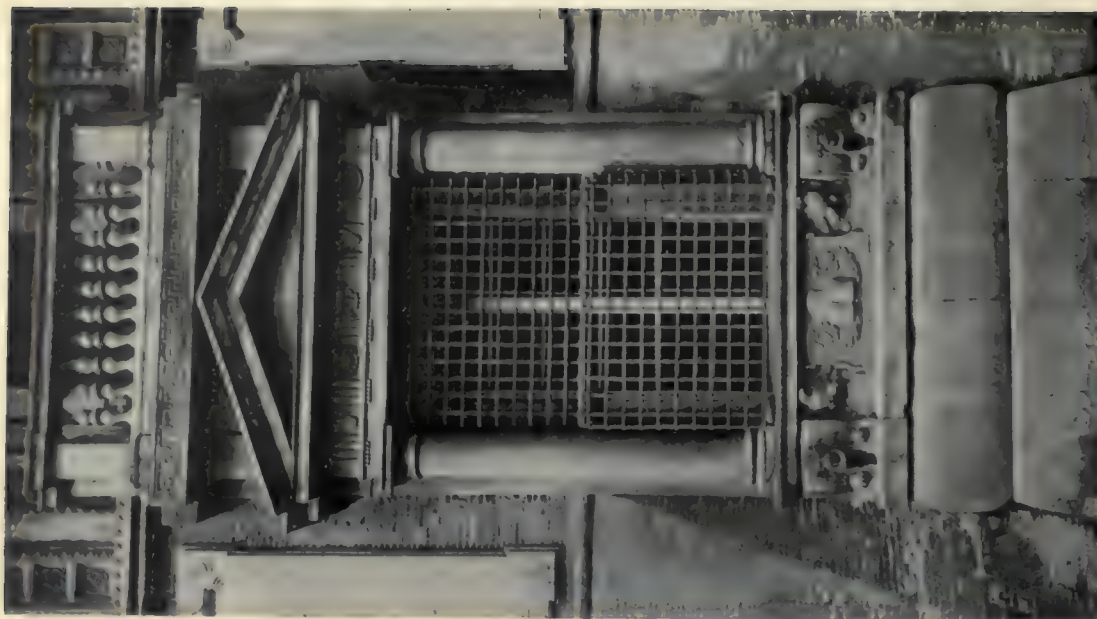
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Phot. Noack

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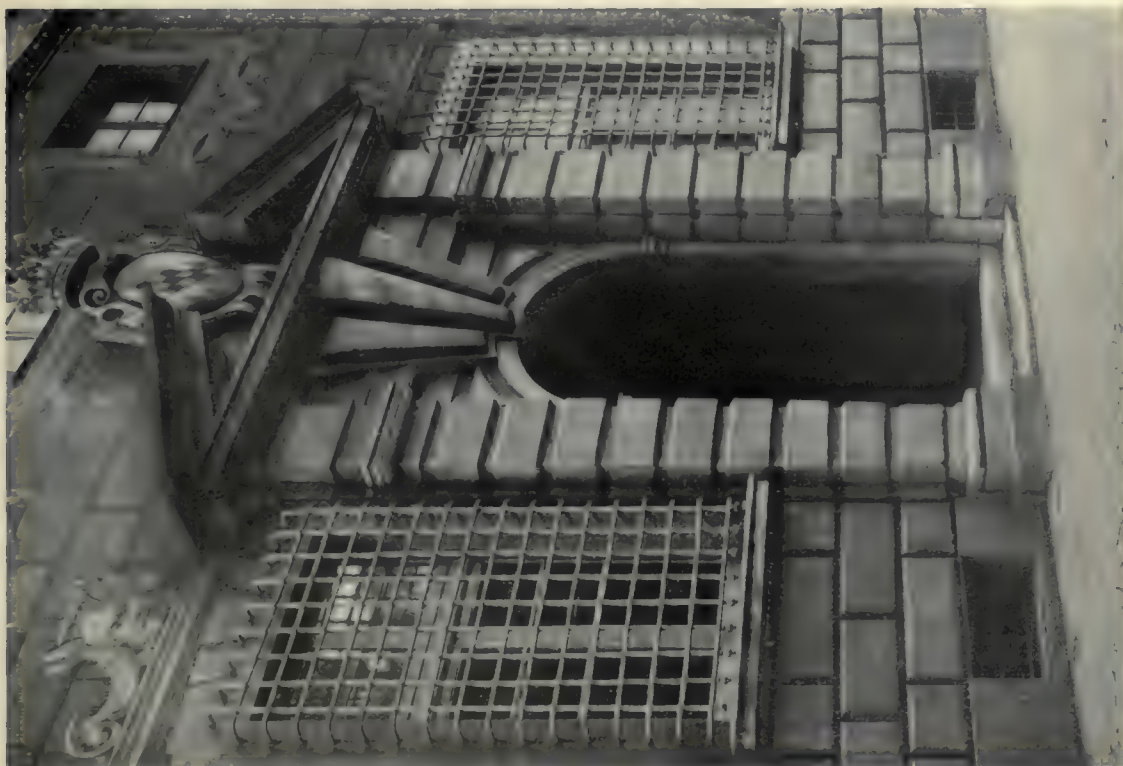
Phot. Brogi

321. Milan. — Palazzo Marino, commenced in 1558 by Galeazzo Alessi



Phot. Brogi

322. Milan. — Courtyard of Palazzo Marino, commenced in 1558 by Galeazzo Alessi



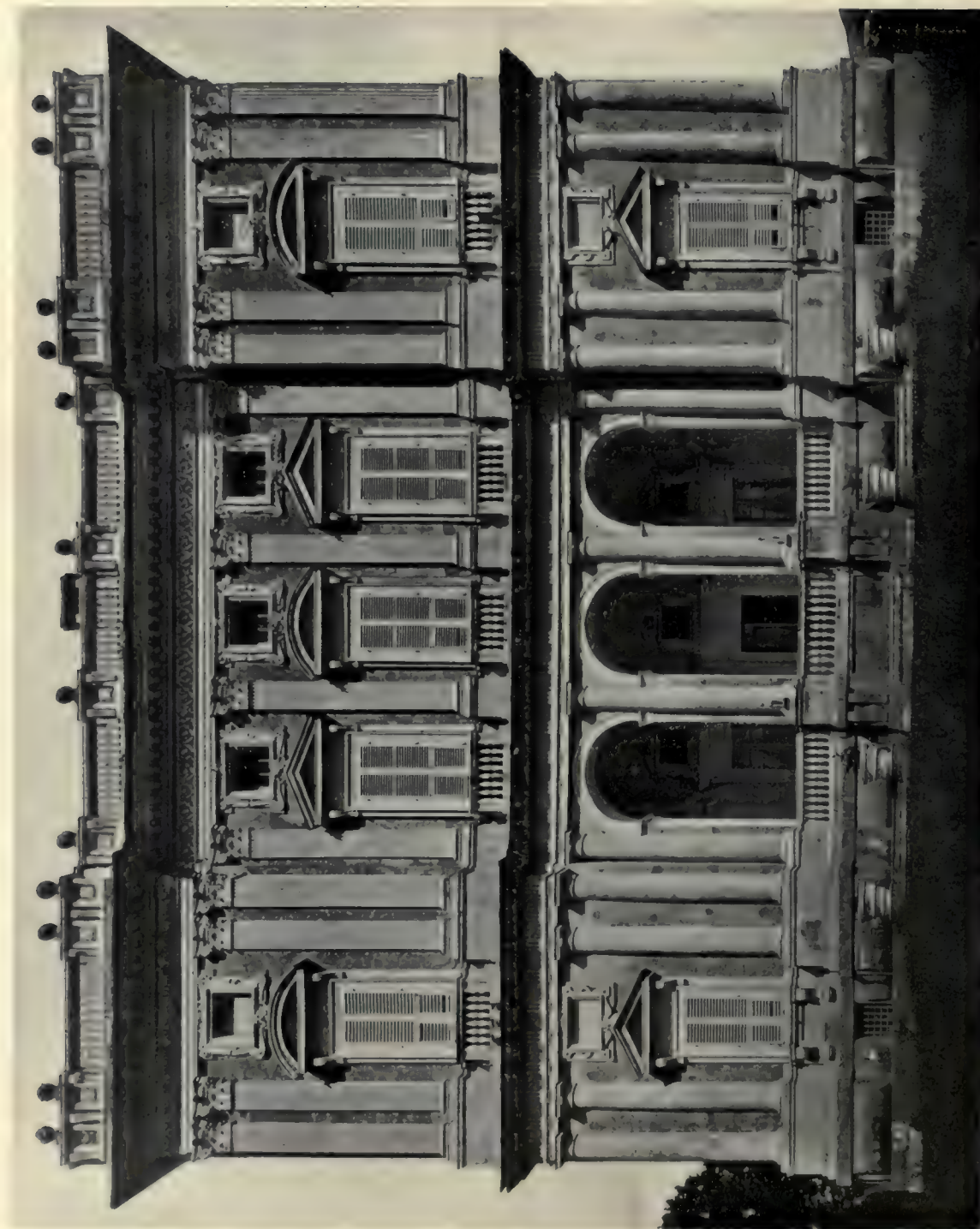
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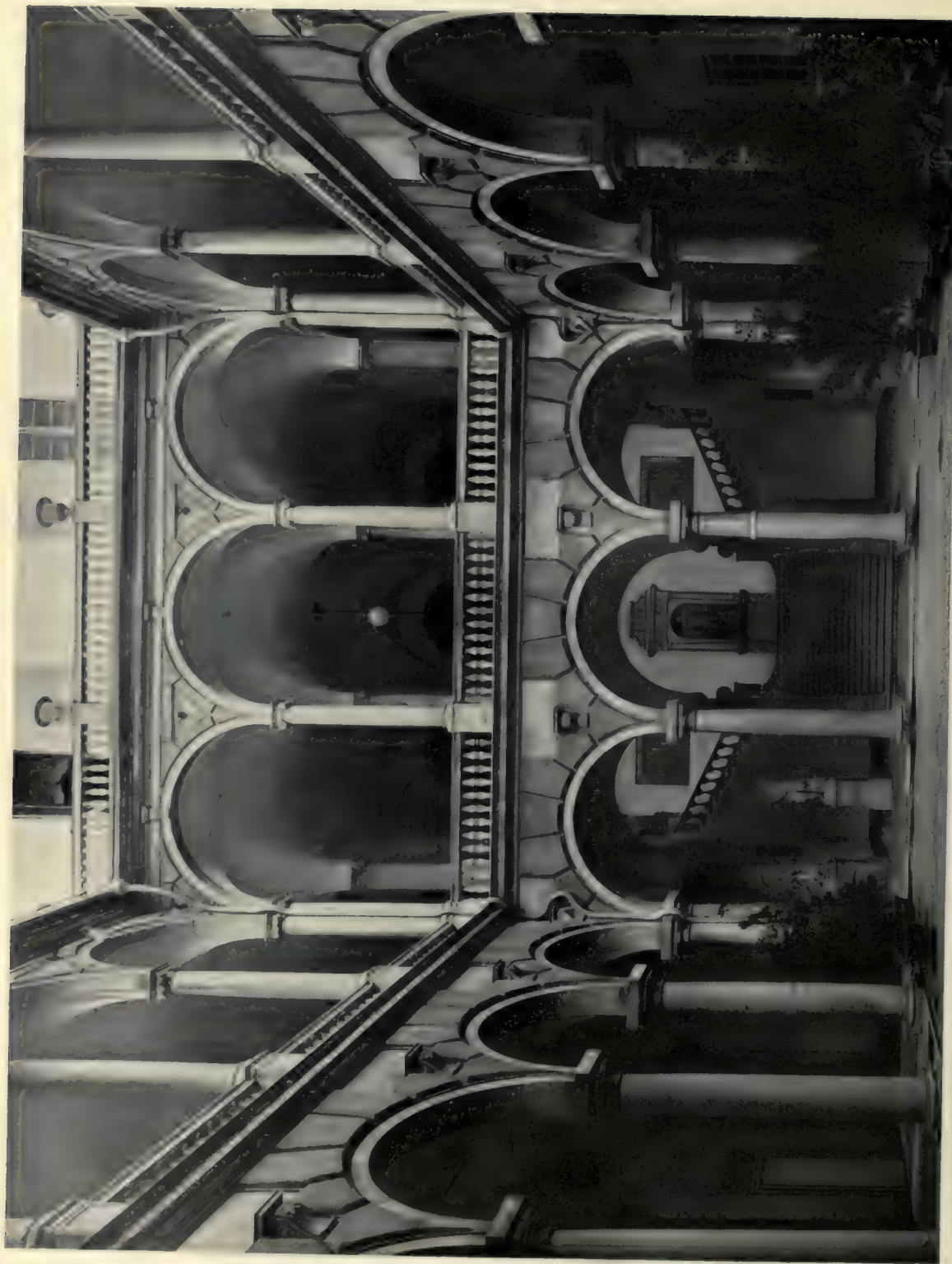
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Phot. Noack

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